

THE TRIALS
OF AN
UNDERSTUDY
BY
DOROTHY SHALE.
See Page 13.

THE



ERA

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KATHLEEN BARKART MCCLYMONT v. HENRY HALL.

To HENRY HALL, late of 2, North Lodge Terrace, Darlington.

TAKE NOTICE that a petition was on the 3rd April, 1922, presented to this Court by the Plaintiff, praying that the interest of you Henry Hall in the hereditaments 17, Park Street, Darlington, may be sold and the proceeds applied in paying what is due to the Plaintiff under the Order of the Court of the 6th April, 1921. The hearing of the Petition has this day been adjourned and will be heard at the County Court, Darlington, on Wednesday, the 14th June, 1922, at 11 a.m., on which day you are required to appear, and if you do appear, either in person or by your solicitor at the time and place above-mentioned, such order will be made and proceedings taken as the Judge may think just and expedient. The Court has ordered that the publication of a notice of the filing of such petition in "The Era" paper on 24th instant shall be deemed to be service of the Petition on you.

Dated the 17th day of May, 1922. HENRY ROBINSON, Registrar.

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VARIETY ARTISTS' BENEFIT FUND & INSTITUTION. WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £50 0 0 Number of old artists residing there, 42 (ladies 12, men 30). Amount of weekly pensions, 42 7 0 Number of pensioners, 79. Amount of grants, loans, fares, &c. 17 18 0

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"To W. W. KELLY, Esq., 'Shakespeare Theatre, Liverpool.

"You having threatened to commence an action against me for advertising a play for production at the above theatre under the title, 'A Royal Divorce' I hereby express my regret for so doing, and undertake not to repeat the offence.

"In consideration of your refraining from instituting an action, and, at your request, I agree to pay the sum of Five Pounds (£5:0:0) to the Actors' Benevolent Fund and your Solicitors' costs, and consent to your publishing this letter.

"Yours truly, (Signed) M. HAUSER

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IMPORTANT NOTICE.

In accordance with Clause 10 of the 1919 Award Contract referring to Disputes and Lock-outs in the district directly affecting the Theatre, THIS HALL will be CLOSED ON SATURDAY, JULY 1st, 1922, reopen August 7th, 1922, later dates will be substituted for those affected during the closing.

Artists holding Contracts are respectfully requested to forward their date sheets.

(Signed on behalf of) North Eastern Entertainments Ltd., GEORGE STANTON, Secretary.

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IN THE SUBURBS.

"MR. GARRICK"
At the Wimbledon Theatre.
Play, in Three Acts, by Louis N. Parker.
Produced for the first time in London on Monday, May 22, at the Wimbledon Theatre.

David Garrick Gerald Lawrence
Dr. Samuel Johnson Roy Byford
Sir Joshua Reynolds Albert C. Raynor
Mr. Oliver Goldsmith Henry Telford
Mr. James Boswell Frederick Moyes
Sir Harry Fenton Jack Raine
Sir William Dunstable Ernest Bodkin
Plunkett Sidney Compton
Faisjohn H. M. Bradford
Mr. Dixon Plimpit S. Charlton
James Dixon Plimpit Godfrey Kenton
Alderman Hoskin Robert Rivers
Plowman Lionel Scott
Paetern Kenneth Gordon
Mrs. Dixon Plimpit Irene Rathbone
Mrs. Hoskin Blanche Ripley
Miss Berinda Hoskin Helen Gosse
Miss Euphemia Blight Eleanor Street
Rose Ellen Pollock
Molly Cynthia Moore
Pamela Madge Compton

A friendly and fashionable audience witnessed the opening performance of a new dramatization of the celebrated episode, or supposed episode, in the life of that great actor David Garrick, as written with undoubted charm and freshness by that distinguished dramatist Louis N. Parker. The play is in three acts, the first taking place at the Turk's Head, Covent Garden, where are featured such eminent wits as Dr. Johnson and Mr. Boswell, Sir Joshua Reynolds and Dr. Goldsmith. After much satire and cynicism David Garrick joins the party, and tells of his strange behavior who inspires his acting. Sir William Dunstable comes to tell his story of his daughter's infatuation for the actor, who promises he will dissuade her fancies and restore her to her intended husband. In the great second act, when Garrick keeps his word and plays the drunken role so well as to shock his ladylove and also his own friends, the acting was of the highest, while the divided private boxes at Ranelagh in the third act gives scope for dramatic actions which is not lost by the players, and a most picturesque finale is the love scene in a glade in the gardens. Mr. Gerald Lawrence powerfully and splendidly enacted the part of David Garrick, and the enthusiastic cheers and "call" upon "call" of the audience showed how thoroughly they appreciated the naturalness of his performance. At the close of the performance, in reply to insistent cries for a speech, Mr. Lawrence briefly expressed his pleasure that the audience had so clearly shown its approval of Mr. Parker's beautiful play. Miss Madge Compton was sweet and charming as Pamela, Miss Ellen Pollock pretty as Rose, and Miss Cynthia Moore pert and saucy as Molly the maid. Special praise must be awarded to Roy Byford for his rendering of Dr. Johnson; it was consistent and correct throughout; while Mr. Albert E. Raynor was amusing as the deaf Sir Joshua. Mr. Henry Telford entertaining as Dr. Goldsmith, and Mr. Frederick Moyes as a typical Boswell. Mr. Jack Raine was excellent as the fiery Sir Harry, and Mr. Ernest Bodkin all that could be desired as Sir William. Space prevents enumeration and commendable mention of the others in the lengthy cast, but they one and all fitted into the picture. There is but little doubt that this play, with its many beauties and many excellences, will be heard of again in the metropolis, and that before very long.

"SCRAPS"
At the Elephant.
Musical Comedy, in Three Scenes, by Leslie Hawkins; Music by William Humphreys; Produced for the first time in London at the Elephant and Castle Theatre, Monday, May 22.

Dick Westcott Mr. Harry Bedells
Colonel Westcott Mr. F. E. Chabot
Archie Caruthers Mr. Leslie Hawkins
Dan Gardner Mr. Tom Gamble
Maggie Gardner Miss Hilda Barry
Priscilla Prim Miss Jennie Stevens
Mary Provost Miss Jessie White
Molly Masters Miss Marguerite Hickey
Mr. Frederick E. Chabot is already favorably known to transatlantic audiences for putting on a good show, and this agreeable anticipation was realized on Monday evening, when this bright musical show was first submitted for metropolitan approval. "Scraps" was produced at the Coliseum, Portsmouth, on March 27 last, and has since pursued a successful career "on tour." "Scraps" plot is mainly a story of a smart preparatory school for young ladies, conducted by Miss Prim, who is supposed to have "tons of money." Her affections are laid side to side, among others, the low comedian (Dan Gardner), with, of course, an eye on the money. He introduces his sister (Maggie) as his daughter, and many amusing embroglios follow. Molly Masters, who is known throughout the school as "Scraps," is made love to by a peppery colonel, whose son (Dick Westcott) is secretly engaged to her. As a consequence there are amusing complications, but in the end Dick secures the charming Molly, the colonel succumbs to the opulent charms (and cash) of Miss Prim, and Archie, the dullest boy in the school, espouses Maggie. Plenty of scope has been given the musical side. In merry fashion Miss Marguerite Hickey sang "I Can't Help Being Naughty," with chorus, and a tuneful number, "Molly." This clever artist was also prominent in a pretty duet, "I Never Knew," with Mr. Harry Bedells, who played well as the colonel's son. He made himself a favorite with "On the Day I Marry Caroline," and especially in a Chinese scene in costume. To Mr. Tom Gamble, who scored in his impersonations of the eccentric Gardner, was allotted many capital numbers. In "Girls, Girls, Girls" (with chorus), and in a duet with Miss Hilda Barry (who, by the way, was of service to the cast as Maggie) both made good. Miss Hickey and Mr. Gamble were at their best later in "Disguises." Those clever kidders, the Wee Macs, did remarkably well in "Rainbow," also in a concerted number with the principals, "I'm Going Back to Carolina." The execution of some pretty pirouettes by the Wee Macs also proved a hit. Miss Jessie White made a bright and attractive Mary Provost, and the author (Mr. Leslie Hawkins) was of material service as the dull schoolboy, Archie Caruthers, with a catchword, "I shall tell my people."

Both chorus and orchestra responded well to the able conducting of Mr. William Humphreys.

"SUNBEAMS"
At Stoke Newington.
This week at the Alexandra Theatre, Stoke Newington, a thoroughly bright and exhilarating show is that of W. S. Lyon's musical revue, "Sunbeams," which not only boasts excellent principals, but a particularly good chorus. The scene at the Hotel Florence is notable for the capital fooling of Murray Mills and Harry Wright, the singing of Nita and Jarcho and Tonie Ford. The impressions of Italian life are very much appreciated, including as they do "Italian Skies," capital rendered by Murray Mills, a most resourceful comedian, the delightful concertina playing by Nita Jarcho, and the extraordinary clever topsey-turvy step dance by Murray Mills. Tonie Ford's contributions, "Keep Your Eyes on Mary," and "Sally," win great favour. The fun with a motor car in the hands of Harry Wright and Murray Mills waxes fast and furious, though the car is of the stationary kind, and doesn't budge an inch.

"That's How I Believe in You," and "The Trumpeter," are effectively sung by Stewart Castle, and his duets with Nita Jarcho, including "Good-night, Dearie," are most acceptable. The dancing and orchestration are good, and the show altogether does credit to Walter Paskin and Frank Harris.

"THE CHAPERON"
At the Brixton Theatre.
This farcical comedy from the Strand Theatre was presented on Monday by an excellent company.

Christopher Pottinger, M.P., was capably played by that well-known comedian Mr. Herbert Darnley, who, in this part, finds plenty of scope for his humour. Miss Winifred Roma was charming as Rosa, Miss Fanny Wallace very droll as Janet Maxwell; Mr. Ireland Wood as Hilary Chester was admirable. Walter Kenyon, M. Marasini, and Wyn Blundell were all successful, and in minor parts, F. W. Cavanagh, Moya McCarthy, and D. B. James created a favourable impression.

"THE ELEVENTH COMMANDMENT"
At Croydon.
Miss Viola Tree and company in "The Eleventh Commandment" opened here on Monday evening, and received a most enthusiastic welcome.

The talented actress in the rôle of Ruth Carleon, the outcast of the great Barchester family, acts with an appealing force and charm, and she was many times recalled. Miss Helenor Bevan, as Marion Barchester, the real sinner, cleverly depicts that character. As Sir Noel Barchester, the dignified and proud baronet, Mr. Martin Sands is excellent, and another conspicuous performance is that of Mr. Guy Leith-Pemberton, in the part of Robert Ranson. Mr. Frank Edmond as John Lynton is eminently fitted for the part, and other parts are very capably undertaken by Messrs. T. G. Bailey, Anatole James, Clifford Marquand, and Miss Helen Graeme.

"FRENCH LEAVE"
At Woolwich.
The garrison town of Woolwich will find hilarious enjoyment in the farcical comedy, "French Leave," being played at the Royal Artillery Theatre during this week.

Reginald Dane as Brigadier Major, J. T. Macmillan as Brigadier-General, Sydney Porter as the acting Staff-Captain, and Frida Gerard as the petite and independent Mademoiselle all work spontaneously and well, and Frank Vyvan, Brigadier-Mess Corporal, contrives to make his job a very interesting and amusing one. The management will undoubtedly find this military play, giving three acts of undiluted fun, a most popular "draw."

"BEHIND THE SCENES"
At Watford Palace Theatre.
Mr. A. C. Brocklebank, by arrangement with Mr. Jack Cromo, is presenting here this week the second edition of the musical revue, "Behind the Scenes," which provides an abundance of amusement. The staging of the eight scenes, especially the grounds of the Cobb Chase and the stage of the Jollity Theatre, are extremely well mounted, and there is some delightful singing and dancing. In Billy Martin, who plays the part of stage doorkeeper in the Jollity Theatre, is seen an exceptionally clever comedian of the knockabout order.

Montague Biggs is the name given on the programme to the performer who impersonates the rôle of the stage-struck widow, Caroline Cobb, but he bears so close a likeness to Mr. Jack Cromo, that one cannot but jump to the conclusion that he is none other than that popular female impersonator. The duet with Billy Martin is very well done. Miss Phyllis Leslie uses her sweet voice in several delightful song scenes, notably "Poppies" and "Grandma's Day." Miss Dorothy Laurie is the principal dancer and receives well merited recognition for her graceful performance. Miss Blanche Myles, a comedienne of the Nellie Wallace style, scores a great success as a stage-cleaner. Miss Wood Midge is a smart call-boy, and renders her songs in vivacious style. Mr. Victor Bardsley is well suited as the proprietor of the theatre. The chorus is attractive and well-balanced, and under the musical directorship of Mr. A. C. Brocklebank the show goes with a merry swing from start to finish.

The Remembrance League.

This League is a body of public-spirited men and women who, remembering the sacrifices made for them, undertake to subscribe annually an amount according to their means in response to Field-Marshal Earl Haig's appeal for ex-Servicemen of all ranks. Its object is to provide the means to relieve distressed ex-Servicemen, their dependents, the widows and orphans of those who fell, and the disabled, through the medium of the Benevolent Branch of the British Legion. Field-Marshal Earl Haig appeals for a small return to be given as an annual subscription in proportion to means. The privilege of the use of the Remembrance Seal will be granted to all contributors.

COVENT GARDEN OPERA SEASON.

"THE VALKYRIE"

A remarkable house assembled to hear the second opera of the mighty cycle with which Wagner impresses his ideals of music drama, and it would be difficult indeed to imagine anything more encouraging to the British National Opera Co.'s season than the wrapt attention and enthusiasm with which "Valkyrie" was received on Tuesday, the 16th ult. The staging, admirable as ever, and the general standard of the performance under Mr. Albert Coates' conducting, was unquestionably remarkably high. The orchestra never drowned the vocalists and yet supported them, and gave atmosphere to the vocal declamation in a manner worthy of Richter nights. Beautifully tender in tone, too, were the occasional solo passages, as the fine music was exhilarating, or the brass sonorously deep, and the ensemble, on which Wagner would have gloried, absolutely balanced. Unfortunately the performance began behind time and the intervals were extended, so that the curtain fell at a late hour, and Wotan's long-drawn-out observations to Brunnhilde made one impatient with Mr. Clarence Whitehill for not expediting a practical effective course by the application of his spear, for instance, despite some exceedingly fine singing in the last act. Mr. Whitehill makes an impressive figure, and his voice has an unerring masculinity, but his mezzo voice is vocal production of especial beauty. Mr. Walter Hyde makes an admirable Siegmund, and there can be no denying the finish of Miss Agnes Nicholls as Sieglinde—even her pauses told over the footlights, much as a platform singer never loses the march of a song between the verses. The quality of her singing, too, had all the loveliness one expects in singing an aria rather than the declamations of this part. Miss Florence Austral as Brunnhilde sang and looked the part very well indeed, her voice being particularly true and clear, with Mme. Edna Thornton admirable as Fricka. The Valkyries, Mesdames Phyllis Archibald, Evelyn Arden, Eda Bennie, May Blyth, Dorothy Chapman, Mary Edison, Edith Farned, and Anna Lindsey were a very capable octette.

"SIEGFRIED"

One of the chief joys to be derived from "The Ring of the Nibelung" is the increasing interest as the cycle proceeds, and "Siegfried," on Thursday last, drew a splendid house, both in point of numbers and enthusiasm. To Mr. Albert Coates, the conductor, much of the success is due, for there can be no question as to the fine work of the conductor throughout the present cycle. Special mention should be made of the magnificent climax reached at the conclusion of the final duet between Brunnhilde and Siegfried. Both Miss Florence Austral and Mr. Arthur Jordan had sung and acted well all through the evening, and the work of the orchestra (to which Mr. Coates paid an obviously sincere tribute) reached a level of excellence of which the British National Opera Company may well be proud. As the Wanderer, Mr. Clarence Whitehill was as dignified and sonorous as ever, and Mr. Sydney Russell as the shivering, dwarfed Mime was in wide contrast. Fafner afforded Mr. Norman Allin considerable scope for his full, round tone. Alberich suited Mr. William Michael, and Madame Edna Thornton was thoroughly efficient as Erda, a part that gave little opportunity for distinction.

"THE TWILIGHT OF THE GODS"

The remarkably successful performance of Wagner's "Ring" should assure the British National Opera Company the necessary support to carry on its work, on co-operative lines, to assure opera in English its proper measure of support and establish a season at Covent Garden as part of the season's activities. Unquestionably, the orchestral playing has been of the highest character, and Mr. Albert Coates has established himself as a commanding conductor of Wagnerian opera. Further, the creation of atmosphere is such an essential in Wagner's mighty cycle, that it speaks volumes for the enthusiasm of the audience that late-comers have been almost non-existent and both sides of the footlights have been equally enthusiastic.

Of Monday's performance, there is especial praise due to Mme. Beatrice Miranda, who sang right in the middle of the notes and by way of heavy contrast, Mr. Robert Radford's heavy bass. The two artists as Brunnhilde and Hagen respectively were the greatest success, with excellent support from Mr. Albert Shanks, Mr. Frank Mullings, and William Michael, as Gunther Siegfried and Alberich.

The smaller parts of first, second, and third Norn were adequately done by Mesdames Mary Edison, May Blyth, and Gertrude Johnson. Miss Bennie being effective as Gertrude. The three Rhine maidens, Mesdames Blyth, Johnson, and Farned, were again satisfactory, and some fine warlike choruses came from the male chorists in the big scene of act two.

The scenery and ensemble reflect the highest credit, and, in concluding, it remains to be stated that the Ring, in English, has been a pronounced success first to last. The greatest enthusiasm prevailed and curtain calls were many.

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FREEMASONRY.

The Chelsea (3098) Lodge.

The installation meeting of the Chelsea Lodge (No. 3098) was held in the Temple at the Restaurant Fracati, Oxford-street, W., on Friday. There was a large attendance of members and visitors. Among those present were Wor. Bro. J. J. Kern (Mozart Lodge), P.P.G.D.C., Wor. Bro. E. S. Narland, P.P.G.A.P. (Economy Lodge), Wor. Bro. John Mitchell, P.A.G.D.C., Wor. Bro. Wolfe S. Lyon, P.A.G.P., Wor. Bro. Douglas Stuart (Prosperum Lodge), and the following past masters of the Chelsea Lodge: Wor. Bros. Albert Le Fre, L.R., Walter H. Hitch, L.R., George H. Dyball, L.R., Henry W. J. Church (Hal Chapter), Ernest J. Smith (Erne Chapter), William J. Wells (Frank Hardie), and Albert Brady (Folino).
Bro. Ernest A. Warsaw (Erne Warsaw) was installed the new Worshipful Master, and he invested his officers as follows: W. Bro. James E. Young (Jimmie Athlone), I.P.M.; Bro. Joseph Brewster H. Green (Bruce Green), S.W.; Bro. Henry W. May, J.W.; W. Bro. George H. Dyball, P.M.; L.R. Chaplain; W. Bro. Wolfe S. Lyon, P.A.G.P.; Treasurer; W. Bro. C. J. Doughty, L.R., Secretary; W. Bro. Albert Le Fre, P.M., L.R., D.C.; W. Bro. Ernest T. R. Lester, P.M., Assistant D.C.; W. Bro. William J. MacManus (W. J. MacKay), S.D.; Bro. J. W. Ellison, J.D.; W. Bro. W. H. Hitch, P.M., L.R., Almoner; Bro. Richard Crean, Organist; Bro. I. Gilder, I.G.; Bro. Fred Raymond, 1st Steward; Bro. Edward Crosland, 2nd Steward; Bro. Will Collinson, 3rd Steward; Bro. J. P. Ling, 4th Steward; and W. Bro. J. H. McNaughton, Tyler.

A large company sat at the subsequent dinner. The usual toasts of "The King" and "The Craft," "The Grand Master," and "Grand Officers," were drunk on the proposition of the W.M.

In responding to that of "The Grand Officers," Wor. Bro. John Mitchell, P.A.G.D.C., stated that the Freemasonry was the greatest brotherhood in the world. It was spread over every quarter of the globe, and was bound together by loyalty and affection. He expressed the hope that the new W.M. would have a most successful year of office.

Wor. Bro. Lyon, P.A.G.P., who is treasurer of the Lodge, also replied, and he submitted the toast of "The W.M." He expressed his particular pleasure in seeing Wor. Bro. Ernest Warsaw installed, because he introduced and initiated him into the Lodge. He felt confident that in his year of office Wor. Bro. Warsaw would prove a credit to the Lodge. (Applause.)

Replying, the Worshipful Master returned thanks for the great honour conferred upon him. He would do his very best to make his year of office a successful one. When a brother is installed as W.M. it is naturally a proud moment in his life. But the proudest moments of his life were when he was initiated. The W.M. then submitted the toast of "The I.P.M." and congratulated Wor. Bro. James E. Young (Jimmie Athlone) upon his successful year of office in the chair. He presented him with a loving cup as a token of respect and esteem of the members of the Lodge.

Wor. Bro. Young suitably replied and thanked his initiators for presenting him with a loving cup of office.

The toast of "The Past Masters," submitted by the W.M., was responded to by Wor. Bros. Albert Le Fre, W. H. Hitch, Geo. H. Dyball, Albert Brady, Ernest J. Smith, and W. J. Wells.

Wor. Bro. Albert Le Fre proposed the toast of "The Visitors," including the name of the father of the W.M., and several visiting brethren responded. The health of the officers of the Lodge was heartily drunk. During the evening an excellent entertainment was given by several well-known artists. Upwards of two hundred brethren and visitors of the Burgoyne Lodge, No. 902, thoroughly appreciated an excellent musical programme presented under the direction of Mr. Albert Carpenter, at Fracati's, on the 22nd inst. Misses Winifred Mansfield and Alice Peto are Burgoyne favourites, and scored their customary success. Mr. George Thomas earned encores for his entertaining songs. Mr. Richard Tonking, a P.M. of the lodge, presided in his usual able manner at the piano. During the evening Mr. R. R. Pecorini was unanimously elected to mastership of the lodge for the coming year. Messrs. Chas. Butcher and E. J. Nesbitt were re-elected treasurer and Tyler respectively.

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MRS. PATRICK CAMPBELL AS HEDDA GABLER.

Performances of "Hedda Gabler" are very few and far between, and the news that Mrs. Patrick Campbell was appearing in her original part of Hedda brought a house full of distinguished people to the Everyman Theatre on Monday night. The play is not Ibsen at his best. "Hedda Gabler" is an incredible young woman in whom it is difficult to believe. Her hard, cold egotism and the strangely perverted idealism somehow do not ring true, and the theatrical use of the pistols only help to strengthen the staginess of the character. Mrs. Patrick Campbell's acting, however, was superb. Her effects were made so easily and so surely, and, despite certain handicaps, the great actress succeeded in presenting a finely composed and complete picture of Ibsen's extraordinary character. Lovers of the art of acting should journey to Hampstead to see this performance.

Mr. Athole Stewart, another newcomer to the Everyman, gave a fine study as Judge Brack. Technically it was the next best thing in the play, and it was a pleasure to watch a part being so firmly and cleverly handled. Tesman is always seen as an incredibly stupid man, usually as small in stature as he is in common sense. This seems to be an exaggerated reading of the part, and Mr. Ivor Barnard, who played very well within this tradition, added nothing new to the accepted idea of the character. Mr. Charles Quartermine acted well as Lovborg, and a very interesting Mrs. Elvsted was seen in Miss Dorothy Holmes-Gore, one of the most promising of the Everyman recruits. Miss Maud Jolliffe did well as Miss Tesman.

The play was produced by Mr. J. H. Roberts.

"APRIL."
At the Lyceum Club.

Comedy, in Three Acts, by Olive Lethbridge, Produced at the Lyceum Club, Piccadilly, on Sunday, May 21.
April Miss Sylvia Willoughby
Ralph Mainwaring Mr. Trevor Grantham
Rose Miss Molly Lumley
Miss Fawcett Miss Kitty Willoughby
Geraldine Martineau Miss Marian Dornton Brown
Denise Anstruther Mr. Henry Caine
Rev. Archibald Sinclair Mr. Adrian Allington
Miss Bing Miss Katharine Herbert
The Bishop of St. Ames Mr. Hugh Higson

Cupid has a perfect field day in the new comedy which was presented by the Lyceum Club Stage Society at 138, Piccadilly, on Sunday, for no fewer than five couples—the whole of the cast, in fact—are paired off between sunrise and sunset. The comedy, the action of which is laid in a country house on an April day, is all about love, and consists chiefly of a series of dialogues between the couples concerned. Thus in turn April, a romantic young lady of 17, celebrates her birthday by making desperate love to a cousin who comes "over the hill" from the "road of romance," but in the end goes back to her boy lover; Geraldine Martineau makes it up with her former husband, from whom she had been divorced 15 years previously; a mannish female carries off a low comedy curate; the lady who had adopted April gets off with a bishop, and the maid-servant "clicks" with the milkman.

It is an agreeably written little piece, with bright dialogue, and should prove useful to amateur societies. The title-rôle was admirably realised by Miss Sylvia Willoughby, who played prettily and with well-sustained vivacity. Mr. Trevor Grantham made of Ralph Mainwaring a typical English boy, and the quarrel between the pair of young lovers was the brightest scene of the play. Mr.

ANSWERS TO CORRESPONDENTS.

CHARLES PAUL.—Dan Leno died on Oct. 31, 1904.
F. G. B. (Lancaster).—We do not know of a book dealing entirely with stage-prompting, but Messrs. Samuel French, of 25, Southampton-street, Strand, W.C.2, publish a very useful volume, "The Art of Production," which contains an article upon stage-prompting. The price is 2s. 6d.
PETE.—1 and 2. Do not know. (3) July 22, 1904, aged 57. We think he acted until a week or two of his death.
ROY BAKER.—We do not know.
ARTHUR JACKSON.—(1) "The Right to Kill" adapted from the French play by Pierre Fontaine, in which Tree appeared as the Marquis de Serigne, produced at His Majesty's on May 4, 1915. (2) July 2, 1917.
A. C. C.—"The Whip," sporting drama, by Cecil Raleigh and Henry Hamilton, was first produced at Drury Lane, Sept. 9, 1909.

THEATRE FURNISHING AND DECORATION.

DEVELOPMENT OF THE MODERN THEATRE.

It has been truly said that the theatre calls all the arts to its service. Though the art which has its representation on the stage itself may claim to be regarded as of the highest importance, there is also the art which is associated with the building in which the performances of plays, operas, and varieties take place. The improvement in the construction of our theatres has been slow, but of late years there has been an appreciable acceleration in the rate of progress, and the present-day home of the drama shows a remarkable advance when compared with the theatre of even half a century ago.

And as the building itself has improved in appearance, so, naturally, have the furnishings and the decorations made corresponding and equally satisfactory advances. The art of the theatre architect has been reflected in the art of the modern theatre furnisher; and, though there may exist a wide difference of opinion regarding the quality of the theatrical fare provided at a modern playhouse, it will not be disputed for a moment that the theatre itself is a pleasant place enough, and that the theatrical furnisher has done his very best to make it so. Years ago there was on the part of theatre owners and managers but scant consideration given to the comfort of the playgoer; happily that can no longer be said, and in these days very large sums of money are spent in rendering the theatre attractive quite apart from

the performance itself. Much importance is attached to the perfection of the seating arrangements, while the eye is gratified by soft lights, harmonious draperies, and artistic colour schemes.

It is in connection with these very important matters—more important than many people suppose—that the theatre furnisher and decorator makes his presence felt, and helps to create the atmosphere that is a sine qua non of successful theatrical management in the present day. The theatre manager has to face an active and formidable competition in the amusement world, and he certainly cannot afford to disregard the physical comfort and well-being of the patrons of his playhouse, any more than he can experiment with a poor stage performance.

It follows, therefore, that he must call to his assistance those who have gained a high reputation as theatre furnishers and decorators; men who have devoted much thought and no little care to what may be termed the purely commercial side of art, the importance of which has recently received notable recognition in the complete modernisation of Drury Lane Theatre. The directors had no hesitation in engaging the services of well-known experts in theatre decoration, and the result is seen in a wealth of classic beauty that will bear comparison with any other theatre in the world, while at the same time every necessary provision has been made for the comfort and convenience of the patrons of the transformed historic playhouse.

with much less work than is necessary with the ordinary type of bearing. The battens are supported in four places by 3/4 in. wire rope, and the counterweight is operated on the double purchase system.

Bullivant's ball bearing system of counterbalance scenery gear is particularly suitable for act drops and tableaux, and where transformation work is required, as the speed can be regulated to suit special effects. In a practical test at the Theatre Royal, Drury Lane, on Dec. 7, 1920, with a set of scenery gear, fitted with ball bearings, a batten loaded to 800lb. was easily operated by one man using one hand only. The batten travelled quite smoothly and evenly. With the new installation at the Lane, where the battens are perfectly balanced, the only power required to set them in motion is that necessary to overcome friction. Hence we have a one-man job irrespective of the load to be operated, as against four or more men required to operate a scene under the old system of direct lifting by hemp ropes.

In addition to these improvements, a new system of lighting is used, and, to enable this to be done, steel bridge, to carry both lime and electric flood lights, has been erected by Bullivant and Co. Ltd. This bridge is 60ft. in length, and 2ft. 3in. wide, and has an unladen weight of 2½ tons. The bridge is suspended from the grid of the theatre, 4ft. 6in. from the proscenium wall, and is capable of being raised and lowered a distance of 32ft. Eight 1½ in. circumference wire rope falls, fitted with bridge ropes, are used, and these support the bridge evenly, throughout its entire length, at 16 points. The load is counter-balanced on the single purchase system, and is operated from the prompt fly gallery. A specially designed winding gear is installed, fitted with a safety device to sustain the load in either direction, and to deal with the variation in weight caused by men going on or coming off the bridge.

The approximate weight of the bridge in working order is 3 tons. In 1908 Bullivant and Co. Ltd. designed and erected the special gear and steelwork for the land-slide in the "Marriages of Mayfair." Lyn Harding (or rather his double) while crossing the Alps on horseback is carried away by the sudden collapse of the mountain path, and falls with his horse a distance of some 20ft., disappearing below the level of the stage.

In 1909 Bullivant and Co. Ltd. designed and erected the panorama in "The Whip." The train bearing the "Whip" passed "apparently" across the stage, the effect of movement being obtained by rapid translation of the scenery behind the stationary train. Two rollers mounted on steel frames were placed one at each side of the stage, and the scenery in one long length was reeled off one on to the other. The rollers were of about 18 in. diameter and 25ft. high, and were electrically driven.

In 1910, in the Christmas pantomime of "Jack and the Beanstalk" Bullivant and Co. Ltd. designed and fitted the Giant's arm, which slowly descended on Julia James and carried her away somewhere up into the fly. The arm was constructed of lattice steel work and weighed 17½ cwt. It was raised and lowered by a winch which operated wires which gave the life-like movements to the hand.

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A WELL-KNOWN MIDLAND FIRM

Amongst the firms that have built up a reputation as high-class furnishers in the theatre and cinema worlds, Messrs. W. W. Turner & Co., Ltd., of King's Heath, Birmingham, occupy a prominent position. During the past year this enterprising Midland firm have executed orders for places of amusement situated in all parts of the kingdom. To mention a few of the most important—the furnishing of chairs for a new cinema at Clifton, Bristol (which was opened last winter), and also for new houses at Acricton, Crook, Postlepool, and Wilmslow, also the refurnishing of the Winter Garden Picture House, Manchester, and the Grange Super Cinema, Birmingham, in regard to which it is worthy of note that a large number of the old chairs supplied by the firm nine years ago were found to be in good condition, only requiring re-upholstering.

The big business done by Messrs. Turner is accounted for by the fact that while their charges are exceedingly moderate, their workmanship shows a marked superiority in finish, the chairs turned out by the firm also possessing the essential quality of being comfortable. This is the result of the most careful attention being given to these matters of detail in construction, which mean so much.

WORLD'S THEATRE FURNISHERS.

Everyone will readily admit that Messrs. Beck and Windibank, Ltd., of Birmingham, have rightly earned for themselves the above title, by reason of their world-wide activities in the amusement world. It is a well-known fact that some of the largest contracts for interior furnishings, not only in this country, but in all parts of the universe, have been most successfully carried out by this company.

The great features of their productions are their absolute reliability and abnormal lasting qualities. Only the very best of materials are used throughout, and great attention is especially paid to detail, the result being the first-class article embodying all the modern improvements at the most reasonable price.

Their large staff enables them to do almost the "unbelievable."

Many instances can be quoted where new carpets, curtains, brass-work, chairs, &c., have been made specially throughout, delivered and fixed complete, in the matter of seven to fourteen days. Two very recent instances are the Metropole Theatre, Rotherham, Liverpool, and the Queen's Theatre, Poplar, London. Both the management and patrons were astonished at the transformation effected.

As an illustration of the vast amount of work this firm can carry out, we understand from one of their representatives that during the past nine years they have carried out nearly a thousand contracts (960). Previous to 1912 they had six thousand to their credit.

For our readers' benefit we give below a few of the houses furnished this year:—New Trocadero Super Cinema, Liverpool; the New Gaiety Super Cinema, Whitehaven; the Queen's Theatre, Poplar; the New West Kensington Super Cinema; the Metropole Theatre, Liverpool; Broadway Super Cinema, Liverpool; Park Palace Theatre, Liverpool; the Cinema, Vevey, Switzerland; the West End Cinema, Crews; the Palace, Rosyth; the Victoria Pier, Blackpool; Palladium, St. Helens; Canning Town Cinema; Gainsborough Super Cinema, Liverpool.

A postcard will always bring by return an illustrated catalogue and price list, post free, and it is well worth while for prospective buyers to obtain same before placing their orders. The catalogue has recently been brought right up to date, and is considered to be the last word in the theatrical furnishing world. Representatives are always available to wait upon clients by appointment, and the whole of the firm's forty-five years' practical experience is available for the buyer's information. By way of showing that their title is not an idle one, we would mention that they have executed contracts in the following places:—Paris, Brussels, Brisbane, Adelaide, Melbourne, Sydney, Bombay, Calcutta, Rangoon, Natal, Gibraltar, Johannesburg, Pietermaritzburg, Switzerland, Demerara, Port Elizabeth, East London, King William's Town, and several other places. Nothing is too large for them to attempt, and nothing too small to merit their usual consideration of attention.

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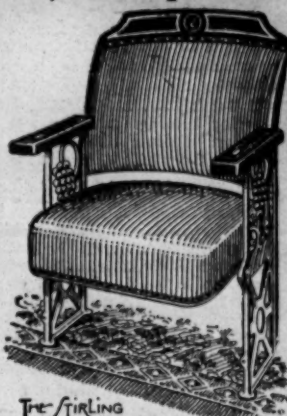
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THE "ATMOSPHERE" OF THE MODERN THEATRE.

The "atmosphere" of a theatre, that indefinable attribute, of which, however, every theatre-goer is conscious (perhaps it may be only in an indefinite way), and feels subconsciously its influence on his appreciation of the entertainment. This attribute—this "atmosphere"—almost certainly has its origin not from one cause, but from many. Moreover, it is perhaps the surest sign of the presence of an experienced and successful manager, who, appreciating the inestimable value of this subtle quality, and the consequent effect on the success of his "house," spares no effort to bring about a rapprochement between it and his patrons—reflects the fact that he has grasped the great essential of the art to produce this "atmosphere," and realises that "ars summa celare artem est."

Whatever detail may contribute its own effect, it will be a matter of general agreement that the colour scheme is the most important. When the walls, upholstery, carpets, hangings, lampshades, combine their various colour tones, blending in an artistic whole, more than half the desired result is achieved. It has, doubtless, been the unhappy experience of most of us to visit the theatre or cinema, and to have that visit spoiled by some clashing factor, some crudity of design or colouring, ruining what might have been a pleasing and beautiful scheme.

In the production of such an "atmosphere," deviation from orthodox lines has to be embarked on warily—though brilliant success often attends a new idea in design, form, or contrast. Originality is, undoubtedly, not necessarily admirable. There must be other qualities inherent in that originality that alone can give it value and acceptance, and we therefore repeat the warning that it must be adopted with the greatest care and circumspection. The service of an experienced firm is the only safeguard, a firm not hide-bound by tradition, but ever seeking to evolve something fresh and new, based upon knowledge, experience, intellect, and, strictly maintaining a high standard of material and craftsmanship. The record of such a firm as Waring & Gillow shows amply how unremitting study and experiment, combined with actual practice, evolves original, artistic, and beautiful colour schemes.

The task confronting them on more than one occasion has involved the blending of ultra-modern features in mural and lighting effects, with more recognised and classic details, a careful wedding of modern audacity to classic reticence with a result that charms and captivates the mind. Their efforts have always appealed to the public—who have not been slow to express their admiration—and have given the highest satisfaction to their clients.

Whilst the minds of the theatre's patrons are being thus so thoughtfully considered, their physical comfort has to be carefully borne in mind. Seating as spacious as possible, well upholstered, and of good proportion in which the body is being rested whilst the mind is pleasantly occupied with the play or picture on the stage or screen. There should be nothing to disturb the harmony of body and mind. Not

an easy undertaking, but rather a feat to the successful accomplishment of which every capable manager gives ungrudgingly his most thoughtful and untiring care. Messrs. Waring & Gillow are past masters in this detail of theatrical necessity, and undoubtedly possess as fine and carefully considered models as it is possible to produce.

Waring & Gillow have always recognised the necessity of establishing this "atmosphere" in places of amusement, with the decorations and equipment of which they have been entrusted, and that they have been invariably successful in conveying this subtly to the minds of others is evidenced by the manner in which a kind of instinct is brought into active operation without revealing itself, save by the results achieved.

LONG ASSOCIATIONS WITH THE "LANE."

The associations of Bullivant and Co., Ltd., with the Theatre Royal, Drury Lane, date back about half a century. The Lane has always been quick to take advantage of mechanical progress. In 1903 it was fitted with 120 sets of Bullivant's counter-balance scenery gear, being the second theatre in this country to be so equipped, and containing a greater number of sets than any other theatre in the British Isles. In 1908 the theatre was partly destroyed by fire. When rebuilt it was again fitted by Bullivant and Co., Ltd., with 131 sets of counter-balance scenery gear, which gear is in use to-day. The arrangement is as follows: 72 sets of gear are operated from the prompt side fly gallery, including the tableau curtain act drop and four electric light battens.

From the "opposite prompt" fly gallery 49 sets are operated, including six electric light battens.

The scenery sets are capable of operating a load of 5 cwt. each and the electric light battens sets are designed for a load of 16 cwt. At the front of the stage the sets are spaced 3in. apart and increase to 6in., 9in., and 12in. towards the back of the stage, which is 78ft. in depth. The grid, from which the sets are suspended, is 74ft. above the stage, and the length of the scenery battens is 58ft. The sets are all designed with 12in. diameter sheaves, fitted with gun-metal bearings, and four 3in. circumference ropes are employed to support each batten.

The total number of sheaves in the theatre is 1,000 and the length of wire rope employed is 60,000ft., or nearly 11½ miles, equal to the distance between the Mansion House and Richmond. If all the sets of gear were fully loaded it would be possible to raise nearly 50 tons of scenery at one time.

The gear designed and erected by Bullivant and Co., Ltd., during the recent reconstruction scheme, comprises two entirely new counterbalance sets for operating the tableau curtain and the act drop. The sets are exactly similar, and are each designed for a working load of 7 cwt. The sheaves are 13 inches in diameter, mounted on ball bearings, to enable the load to be quickly and easily operated.

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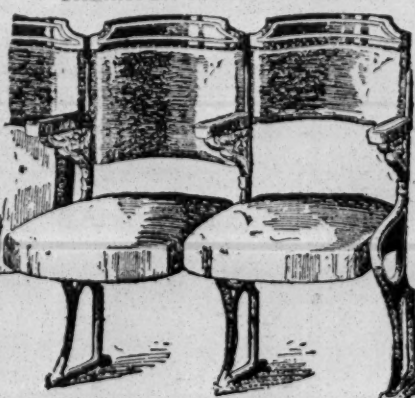
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THEATRICAL INSURANCES

Some Points for Consideration.

By A. F. HENDERSON.

It seems almost incredible that upwards of 40 per cent. of theatrical proprietors and touring managers "carry their own risks," and that not 10 per cent. of the more prudent ones are properly insured. If the "foolish forty" could but see the claims that are dealt with every day by insurance companies they would quickly take advantage of the complete indemnity that is now so easily and cheaply to be obtained.

In these days of increased cost of everything connected with the theatrical business, it is notable that the price of insurance has in no way increased. On the contrary, protection may be obtained today at even lower rates than before the war.

The average manager does not realise that the cost of insurance is the least expense he has to meet. Take as an instance an important touring company with scenery, properties, and dresses of the value of, say £1,000, and with a weekly salary list of from £100 to £150; the proprietor of such a production may obtain complete protection against all risks at an annual expenditure of between £40 and £50, or about one-fifth the cost of the wages of his master carpenter.

Of course, until recently, insurances incidental to theatrical business have not been properly dealt with by insurance companies. The directors of the Theatres Mutual, however, have made a close study of the various risks to which theatrical managers are liable, with the result that they are able to offer the fullest and most comprehensive protection, with a full understanding of the business, both from the theatrical and insurance point of view, but the advantages offered by the Theatre Mutual are daily becoming recognised by theatre proprietors throughout the country.

It is peculiarly fitting that the Theatres Mutual Insurance Company should have its offices in the old Eagle building in Pall Mall, seeing the close association which that company has had with the insurance of theatres during the last hundred years. It contributed, on a policy the ink of which was scarcely dry, a large proportion of the £34,500 which was paid to make good the loss caused by the total destruction of Drury Lane Theatre on Feb. 24, 1899.

Sheridan, the lessee of the theatre, at the time of the conflagration, was at the House of Commons as member for Stafford. The House voted an immediate adjournment when the disastrous news arrived, although Sheridan himself protested against "such an interruption of public business on account of his own and other private interests."

He went thither, however, and, whilst seeing his own property in flames, sat down with his friend Barry in the Harp Tavern, opposite a bottle of port, coolly remarking, in answer to some friendly exhortation at his seeming indifference, that it was "hard if a man could not drink a glass of wine at his own fireside."

Another interesting fact is that the London offices of the Theatres Mutual are on the site of the house in which Nell Gwynn lived.

The lease of 79, Pall Mall, was offered to "Sweet Nell" by Charles II., but she would be contented with nothing else than the freehold. The Merry Monarch—always generous—agreed to his lady's suggestion, cut the site out of the surrounding property, and made it freehold—the only property in the district that is not held on lease.

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This well-known firm has been in existence over half-a-century, during which period it has furnished the majority of the principal places of amusement in England and very many abroad. The firm has specialised in the complete furnishing of theatres and cinemas, and in this important line of business its reputation for excellent work at reasonable prices stands very high. Mr. W. Harris is the managing director.

Amongst other contracts that the firm has in hand is the whole of the seating—2,200 of their registered tub chairs—for the New Theatre Royal Cinema, Manchester; and they have also the sole handling of the new Mendess patent dust-proofing process for coverings.

The following list gives other well-known places of amusement for which the furniture has been supplied by the firm: New Gallery Cinema, Stoll Picture House, Marble Arch Pavilion, Blue Hall (Islington), Peckham Tower Cinema, Hackney Empire, Shepherd's Bush Empire, Chiswick Empire, Finsbury Park Empire, New Cross Empire, Stratford Empire, Marlborough Theatre, Windsor Theatre Royal, Newcastle Theatre Royal, Glasgow Theatre Royal, Edinburgh Theatre Royal, Edinburgh Lyceum, Glasgow Grand and Royalty Theatres, Blackpool Tower Theatre, South African Trust Theatres, Ltd., Albany Ward Theatres, Ltd., Provincial Cinematograph Theatres, Ltd.

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That well-known firm, the Accurate Check Taker Company, Ltd., of 17-21, Tavistock-street, Covent Garden, who specialise in ticket issuing and registering machines for houses of entertainment, and have done for many years past, continues to add to its already long list of clients, as the reliability of these machines is such that they seldom require attention.

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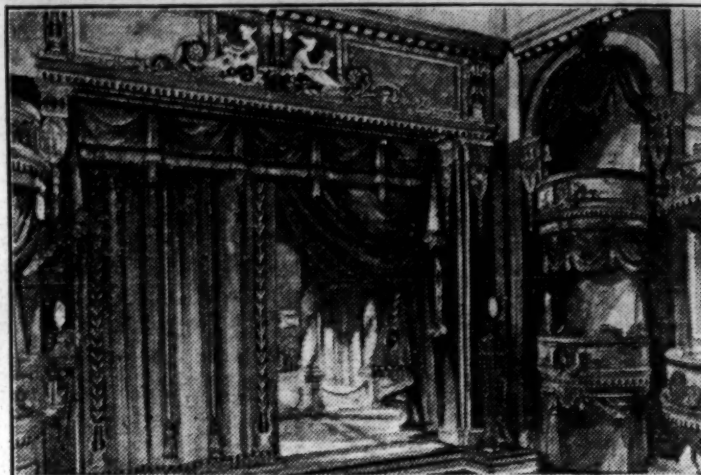
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Mr. Francis H. Bull, one of the foremost scenic artists of the day, has supplied more theatres and music-halls with stock scenery than he can count. He has painted the wonderful sets of all Mr. Matheson Lang's productions, including his successful revival of "Mr. Wu," the scenery of which has been the subject of very flattering notices from competent judges. Mr. Bull supplied the scenery for the production of the new play, "Mr. Garlick," which Mr. Gerald Laurence produced on the 15th inst. at the Theatre Royal, Brighton. General satisfaction with the sets was expressed, and Mr. Louis N. Parker, the author of the play, specially congratulated Mr. Bull. His painting-rooms are situated at Lower Bland-street, Great Dover-street, S.E.

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THE CHINESE THEATRE.

Published by John Lane, The Bodley Head, Ltd., at 21s.

This handsomely-illustrated volume relating to the Chinese theatre is by Chu-Chia-Chien, and translated from the French by James A. Graham, with illustrations from paintings, sketches and crayon drawings by Alexandre Jacovlev. The last-mentioned, in the preface, describes the dramatic art as it has been preserved in China, "an art which is at once filled with simplicity and with wisdom." The book itself gives information concerning the origin of the Chinese theatre, also a description of the theatres, the actors and actresses, orchestra and music, an analysis of the plays and the characters in them, costumes, stage decorations, etc. The illustrations, consisting of paintings, crayon drawings, and sketches by A. Jacovlev, give a good idea

of the general features of the Chinese theatre.

ST. DUNSTON'S.

Under the title of "A Little Journey to the Homes of Soldiers and Sailors Blinded in the War," is issued the seventh annual report of St. Dunstan's Hostel and After-care Organisation for the year ended March 31 last. Prefaced by an eloquent tribute to the late Sir Arthur Pearson, the founder of the Hostel, the booklet, which is illustrated, gives full details of the great work that is being carried on under the auspices of the Committee. The Chairman, Captain Ian Fraser, explains the reasons why, in spite of the most rigid economies that are being effected, the institution is still in need of financial support, so as to place it in a position to continue its good work for the blinded soldiers and sailors.

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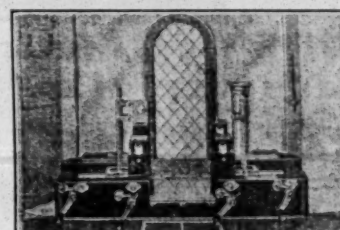
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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR. CONCERTS OF THE WEEK.

ORCHESTRAL NEWS AND NOTES.

SIGNOR C. BONIFACIO.

Signor C. Bonifacio, musical director of the Hotel Russell, London, is the son of a painter, musician, and poet. He first learned to play by ear the guitar and violin, and when eleven years old was leading soprano in the choir of the cathedral at Alessandria (Italy). When not much older he used his instrumental knowledge by going out at night with older friends to play or serenade under windows, and on the small boats on the river. When sent to Turin to study properly the violin and harmony he became a skilled billiard player and fencer. Signor Bonifacio was very independent, and as no agent or conductor in Italy would offer him an engagement he left for Corsica, eventually wandering to Africa, but after a short stay he made for Aix (France). Here his violin-playing was much appreciated, and after a time he was fortunate enough to complete his studies at Marseilles and was engaged as opera conductor there. He next visited Paris, where he played in restaurants with Capet, Charpentier, Ganne, etc., and had the pleasure of being the first to play that fine "Viola Solo" in Charpentier's "Impres-

sions d'Italie." He has been invited to join such renowned instrumentalists as Risler, Marsick, Pugno, etc., to play chamber music, and he conducted at the Eldorado Theatre for Pugno's operette. "Le Bouton d'Or." Signor Bonifacio eventually arrived in London, and was at once engaged to play the piano in a West End restaurant. He was not long in noticing that in England the first violin is called "leader" and gets most of the success and in some cases the salary. It was not long before he was performing as a violin leader and soloist, and met with instantaneous success.

His last attempt to get in touch again with chamber music lasted one year only, associated as he was with very good instrumentalists. The ending of that ambitious idea was the producing at the then Bechstein Hall of that great masterpiece "The Piano Quintet," by Cesar Frank. Good music being poorly remunerated, even in this opulent country, he returned to the rag, fox-trot, and other light tunes. Meeting with an accident by falling from a bus and fracturing his left wrist, Bonifacio, when not conducting, plays the cello, an instrument which is not difficult for a former violinist.

ANGLO-AMERICAN OPERA.

Proposed Exchange of Tours.

Chevalier Fortune Gallo, general director of the San Carlo Opera Company of America, arrived in London Saturday afternoon from New York, having made the journey to Southampton in the White Star liner Olympic. He was met at Waterloo by Mrs. Carl Rosa and Mr. Alfred Van Noorden, directors of the Carl Rosa Opera Company.

The object of his visit to this country is to discuss the possibility of arranging an exchange of tours between the San Carlo Company and the Carl Rosa Company, thus enabling opera lovers on each side of the Atlantic to become acquainted with the operatic productions of the other side.

In the course of an interview, Chevalier Gallo, who is accompanied by his wife, Sofia Charlebois, a leading soprano of the San Carlo Company, said he was looking forward to being able to arrange the operatic exchange. He was quite sure the Carl Rosa Company would be heartily welcomed in America, and that the British public would be glad to hear the San Carlo Company, who had never been in Europe yet. He proposed to make the acquaintance of the Carl Rosa Company when they open at the King's Theatre, Hammersmith, on Monday next.

Asked how he had been able to make Grand Opera pay, when nearly every other venture of an unsubsidized character had failed to establish itself in the United States and Canada, Chevalier Gallo said: "I make grand opera pay because I operate upon a carefully worked out system which does away with the overpaid 'star,' yet which introduces to the public singers of high reputation and ability. My forces are well balanced, my orchestra and chorus made up of seasoned, experienced opera material; my maestros are conductors who can inspire and control, and the productions are staged upon a plane of traditional excellence, and at prices that are within

the reach of everyone. The booking of my annual tour is carefully and consistently arranged, and I know all the best opera-loving communities.

"The company, which was organised some twelve years ago, has never experienced a losing season."

CARL ROSA HAMMERSMITH SEASON.

The repertoire for the month at Hammersmith leads off with "Samson and Delilah," and in the first weeks all the most popular operas of the day will be produced. In the second half of the season the "Valkyrie," the "Maestersingers," and "Romeo and Juliet," will each find a place on the programme. The intention of the Carl Rosa management is to vary the heavier works with lighter ones, and so "Tannhauser" is followed in the second week by "Mignon" and "La Bohème," while "Carmen" in the third week, precedes the "Maestersingers." "Hoffman" being sandwiched between that work and "Faust." "Maritana" winds up the third week's programme, while "Carmen" is staged three times during the run, being reserved for the final performance. The artists include such notable singers as Mesdames Woodall, Turner, Parr, Parker, and Neilson, and Messrs. Perry, Vincent, Davies, Lark, Hitchin, Clendon, and Brindle. The musical direction will be in the hands of Mr. Paul Kochs.

BATH OPERATIC SOCIETY.

The annual meeting of this society was held on Thursday evening, under the presidency of Dr. Curd. His honour, Judge Gwynne-James was elected president for the ensuing year.

A number of operas were suggested for the next production, and the chairman intimated that these should have the consideration of the committee when they met to decide upon the question.

It was decided to give two productions next year, one immediately following the pantomime and one in April.

HAROLD SAMUEL RECITAL.

Mr. Harold Samuel has such a fine reputation as a keyboard artist that it is small wonder his recitals have become part of the concert-goer's education. In the present series of three dates he has gone into works by masters other than those by whom he came into his own, and it is by virtue of real musicianship that Mr. Samuel has made good, and not by tricks or caprice. On Saturday, at Eolian Hall, a fair audience, despite the sunshine outside, assembled to hear some very beautiful playing of numbers by Thomas Morley, William Byrd, John Bull, and the immortal Beethoven, apart from six Sarum Sketches by Herbert Howells, and the fine qualities of the Chappell grand considerable display. It was, however, in the numbers by Morley, Byrd and Bull that the brilliant capacities, bordering on real greatness, with which this popular pianist is richly endowed, were most evident.

Certainly in tone, and variety of quality or colour, few artists compare favourably with Mr. Harold Samuel, and, on Saturday, he gave the impression of being very happy and anxious to give generously to the pleasure of an attentive audience, and this series of recitals, under Concert Direction Philip Ashbrooke, deserve considerable patronage.

CONCERT AT SYDENHAM RINK CINEMA.

Under the direction of Mr. Walter W. Hedgcock, and in aid of the rebuilding of the out-patients' department of the S.E. Hospital for Children, an altogether brilliant array of artists provided an excellent programme at the "Jubilee concert" on May 19, for which Messrs. H. & J. L. Sheffield generously lent the Sydenham Rink Cinema.

The Cinema Rink Orchestra, under the baton of Mr. Albert Goossens, were billed, and Mr. F. W. Holloway, together with the professional pupils, including such names as Mesdames Dorothy Robson, Dorothy Phillips, Kathleen O'Dea, and Mr. John Buckley, her concert at Eolian Hall on Thursday last was a success, under the management of Messrs. Ibbs and Tillet. There can be no doubting the broad ideas of repertoire favoured by Mme. Rosenberg, for selections from Weber, Wagner, Verdi, Ambrosio Thomas, Gretchaninov, Rachmaninov, Parry, Walford Davies, Roger Quilter, Chausson, Liszt, and others were duly rendered, with a proper conception of vocal production and clarity in diction, creditable to all concerned.

The Mandeville Quartette, already commended in connection with Trinity College, were programmed; and Miss Kitty Leventon, assisted at the piano with care and sympathy that helped the vocalists, either in solo or concerted works, of which several examples were given.

by Miss Mary Williams, made an auspicious second item, followed by Mr. Sidney Pointer, in Liza Lehmann's popular song, "Ah! Moon of My Delight."

There is no more beautiful act than that of the vocal duet and trio, and to hear the Misses Ethel, Mary and Alice Williams is to realise an ensemble that comes of absolute sympathy and endless work. Miss Ethel Williams later made an ambitious and successful hit with "I am Titania," by Ambrosio Thomas, and Vaughan Williams was represented by a fine song, "The Vagabond," sung by Mr. Ernest Marsden. Mr. Charles Wreford supplied the lighter entertainment in his usual able manner, and the cello solos of Miss Beatrice Evelyn displayed the ever-green beauties of "London-derry Air," arranged by O'Connor-Morris, and "Chanson Grecque," by Seligmann.

Further songs, pianoforte solos, and the duet, "O Hush Thee My Babe" (Sullivan), concluded a most enjoyable popular concert, at which Mr. H. Leslie-Smith was the accompanist.

MADAME MARY ROSENBERG'S PUPILS' CONCERT.

Madame Mary Rosenberg is one of those experienced artists who imparts her knowledge to pupils with no less success than in her capacity as prima donna of the Imperial Opera, Vienna, she delighted critical audiences. Assisted by some prominent professional pupils, including such names as Mesdames Dorothy Robson, Dorothy Phillips, Kathleen O'Dea, and Mr. John Buckley, her concert at Eolian Hall on Thursday last was a success, under the management of Messrs. Ibbs and Tillet.

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ROYAL ACADEMY OF MUSIC.

Centenary Celebrations.

It is announced that the service at St. Paul's Cathedral on Monday, July 17, will be of a festive nature, with full choir and orchestra. The reception, on July 17, at Queen's Hall, will be by invitation only. The motet, "Sing Unto God," by Mr. Frederick Corder, will be performed by a choir of two hundred voices, all of whom will be ex-students of the Academy. This will be followed by a masque, entitled "A Wreath of a Hundred Roses," by Louis N. Parker, in which Miss Julia Neilson and Miss Phyllis Neilson-Terry have kindly consented to appear.

The programmes at the orchestral concerts on July 12 and 19 will include works specially written for the occasion by W. H. Bell, York Bowen, Adam Carse, Edward German, and Montague Phillips; also works by Granville Bantock, Arnold Bax, B. J. Dale, Tobias Matthay, W. H. Reed, and others, the conductors being Sir Henry J. Wood, Sir Alexander C. Mackenzie, and the composers.

MESSRS. KEITH, PROWSE & CO. LTD.

Their representatives in America, Messrs. Fred Fisher Inc., New York, who have lately taken over that irresistible vocal fox-trot, "Tarzan's Dream," by Adol' Lotter, the composer of the famous valse success, "Rouge et Noir," have sent the following cable, "Biggest hit ever handled. Demand from orchestral leaders phenomenal."

"Second-hand Rose" and "My Cello-man" (song fox-trots) continue to be featured with great success at the Vaudeville Theatre in the revue, "Pot Luck," by Miss Nora Blaney and Miss Gwen Farrar. The former is already an established success in America, and it is rumoured that it is going to be one of the biggest fox-trots hits over here.

St. Mary's, Clapham, is one of the prominent Roman Catholic churches in London, and the organist's post is generally considered one of the plums that come to those students of the keyboard who are ambitious, and Mr. William Sewell, A.R.A.M., A.R.C.O., the present occupant, has developed a creditable choral society under the auspices of this church. Battersea Town Hall, with chorus and orchestra, presented a cheering sight on Friday, the 19th, when Mendelssohn's "Hymn of Praise" and Coleridge Taylor's "Hawthwa's Departure" were the works essayed. The performance gave promise of a standard of excellence commensurate with the really distinguished conducting of Mr. Sewell, although at present this organisation is young, and a certain lack of balance rather mars high endeavour.

Of Friday's performance the notable success was the duet and chorus, "I Waited for the Lord," in which Mesdames Lucy Goodwin and Winifred Fleming joined to good effect. Mr. Eustace Belham was an acceptable baritone soloist, with Mr. Milton Stanley as the tenor. Altogether an enjoyable programme reflecting great credit upon the conductor.

In the Command Performance of "La Bohème" at Covent Garden on Saturday the principal part of Mimì is to be taken by Miss Mignon Nevada, and that of Musetta by Miss Olive Townsend. Mr. Tudor Davies will appear as Rodolfo, Mr. Percy Heming as Marcel, Mr. Powell Edwards as Schauvard, and Mr. William Anderson as Colline, completing the quartet of Bohemians. The cast also includes Mr. Sydney Russell. The performance is to be conducted by Mr. Percy Pitt.

A special concert, under the direction of Mr. G. F. Burgin, took place at Buxton Gardens on Friday evening, which proved most successful. The artists were Mr. N. G. Maitland, baritone; Mr. T. H. Morrison, solo violinist, and Mr. Reg. Burgin, pianist.

A MUSICAL CAUSERIE.

BY
HUBERT BATH.

The musical sensation of the week has, undoubtedly, been the performance at the Albert Hall by the Vatican Choir from the Sistine Chapel. This remarkable vocal display was for us something unusual, unique, and we in England do happen to know more than a little of the technique of choral singing. But here we had what I might describe as a new vocal sensation. The wonderful "stained-glass-window" music of Palestrina, severely classical in its outline, was imbued with the warmth of the Italian South yet smelling of incense. My friend Daniel Mayer is to be congratulated on his enterprise in giving us this opportunity. Perhaps what struck one more than anything else was the extraordinary control which was exercised by the conductor, Monsignor Raffaele Casimiri. No baton, no operatic fireworks, but a few slight movements of the hands and arms, were sufficient for the beautifully artistic results and climaxes of religious emotion. Truly, a "celestial choir!"

What a pity the British National Opera Company have resorted to offering prizes for the best solution of the eternal problem of "What the Public Want." It is not good advertisement for theatrical enterprises in these particular days, and gives a bad impression. They are doing such splendid work and building such a reputation that, surely, that is a good enough advertisement in itself. By the way, I hear from a super-critical friend that the principal feature of "Parsifal" has been the singing of Walter Hyde, who appears to be on top form.

When are our cinema magnates and managers going to wake to the fact of the supreme importance of original music for the big pictures? The present hashes which are being dished up at the trade shows and, consequently, reproduced throughout the country are too ludicrous for words in many instances. Murdered medleys (or muddles, rather) of good music. I once went to a trade show and saw a very fine film with no music. It was a very dull, dead affair. The managers realised years ago that there had to be something sounding to make up for the absence of the spoken word, while at the same time intensive action was being portrayed, but they apparently think that any old thing will do as long as it is music. I am not blaming those gentlemen whose business it is to collate the music for these shows; a good many of them are doing their best; but I do blame the lack of enterprise on the part of the responsible managers. I have offered the suggestion many times to some of them, but they do not seem to enthuse about it as long as a film is well booked that is all that matters to them.

I ran into C. Hayden Coffin the other day, and had the additional pleasure of playing for him. I think it is about the first time I have heard him since the days of my "Young England." He's a marvel. Looking as well as ever and singing as well as ever. He has promised me his recipe of eternal youth. I think I can guess what it is, too!

What a happy knack our antipodean cousins down under have of inventing names for professional purposes in the musical world and being thoroughly patriotic about it as well. We have Mme. "Melba" from Melbourne, "Stralia" (Australia), and now a charming newcomer (whom I am not quite certain I did not hear sing some years ago in the land of her birth) some "pinched" the remaining portion of "Australia" and cognomened herself as Miss "Austral." Charming! From all accounts she made a decided hit in "The Ring," which she pluckily tackled at short notice. (By the way, I hear that Miss Angarao has improved by leaps and bounds and will appear at the tail end of the season.)

It was interesting to me, as an erstwhile composer, to note "Beachcomber's" remarks in the "Express" the other day, where he discussed in his own inimitable fashion the question of the price in this country of some of the French classical sheet music. He finds that a certain Debussy composition is stamped with the net price of 3s., a pre-war price of 2 francs and a "majoration temporaire" which the publishers added with an obvious "C'est la guerre" shrug in the back office. Roughly, with the current rate of exchange as regards the franc, he has got his tame mathematician to work the English price out at 1s. 6d., and wants to know how, why, where, what, and who the — is making 100 per cent. out of it?

Now that the London County Council music season is in full swing and I am busy "on the job" I am reminded of the criticism of the real London Cockney. It was some years ago, and I had to go down to a certain disused church-

yard in Clerkenwell which was under the control of the L.C.C. and had been turned into a recreation space. The brass band which I went to inspect were playing some old-fashioned, half-forgotten selection of one of Verdi's first operas. I was pretty certain that I could not possibly have approved and passed for performance such a selection for this particular place, so I severely questioned the bandmaster. He apologised, and said there had been some mistake on the part of the librarian, and it would not occur again. After walking out to the street and while waiting on the kerb for a tram to come along, a doubtful-looking, natty-whiskered "gent," who had followed me out accosted me with: "Ere, 'Av you got anyfink to do wiv this 'ere lot inside? 'Cos I see yah speaking to the bloke an' fawt p'raps yah 'ad. Anyah, I was agoin' to tell yah, if yah 'ad, that there ain't the sort o' stuff we wants dahn 'ere. We wants two-penn'orth of lovely!" And he was quite correct. People can hardly realise unless they are in the know what a job it is to peruse and advise upon the suitability of certain music for certain places and what the checking of hundreds of programmes a day means. What is quite suitable for Clapham Common is not at all palatable for Shoreditch or Poplar. There is one little space down near Wapping Old Stairs where the locals always insist on an Irish selection of airs in nearly every programme. At another space in the East End not a mile away from Wapping they want a mixture of classics with the latest American fox-trots. This is a place not far from the Pavilion in the Mile-End-road where there are a considerable number of Scotchmen residing. I shall never forget being in a crowd round a certain bandstand one night and overhearing a would-be young critic talking of classical music and remarking to his pal, "What a fine thing that there Unfinished Symphony of Shoolbred's was!" One of those people, I expect that would imagine Bait-oven to be a fisherman!

I am surprised at the number of people in the profession who are ignorant of the musical activities in the L.C.C. parks and open spaces during the season which has now started and will continue until the end of September. Some 82 bands are playing during the week every night at most of these places, in addition to which concert parties are performing each night at such places as Battersea Park, Brockwell Park, Clapham Common, Kennington Park, Golders Hill, Highbury Fields, Parliament Hill, Peckham Rye, Ravenscourt Park, Southwark Park, Waterloo Park, Wormwood Scrubs (no, not the prison!), and various other places controlled by the Council. Then the dancing is a sight to see on Wednesdays, Thursdays and Saturdays. As many as four or five hundred couples footing it merrily in a large raffled-off enclosure on the green. And I have seen some very fine exhibition dancing, too.

Why is it our theatrical managers with not give our native composers, with their musical play productions, a freer hand than their orchestras? One is so frequently reading critical notices of imported Viennese or German productions in which the critic talks of the wonderful orchestration, etc., etc. Yes, naturally, because these Continentalists will insist on having the exact orchestra they have written for, regardless of cost, and because they are foreigners the managers think they must be right and they must know; therefore, they give them what they ask for in the way of a band. It is most unfair, because they will not do that for our own writers, some of whom are the finest orchestral writers in the world, and have more original effects upon their sleeves than any of these foreign writers ever thought of. Yet they are told by the managers that they cannot have more than so many in the band on account of the expense.

Apropos, I am glad to hear that several of our composers are exporting some of their light stuff to America and beating the Americans at their own game with waltzes and fox-trots. Splendid!

Ran into a musical friend the other day, who informed me that whilst walking from Baker-street to Oxford-circus he had struck a wonderful tune. He was so excited about it that he dragged me into a piano shop and insisted on playing it to me. He wanted my opinion. I gave it to him: "Look here, old chap, you take a bus to Oxford-circus and then walk back to Baker street and—forget it!"

I notice from day to day thousands of advertisements "Musicians Wanted." How true? Very, very true! There are heaps of amateurs in the profession! How did they get there? Was it by influence (like the young person who was put on unpleasing fatigue in the army)?

GLASTONBURY FESTIVAL SCHOOL.

The Glastonbury Festival work is to continue. It has been saved by the success of the development in other places. In Bristol the Festival School, under the presidency of Sir Edward Elgar, has been obliged to arrange extra performances to meet the demands of the public. In Birmingham Mr. Barry Jackson's production of "The Immortal Hour" was played to capacity houses, and negotiations are now being made for its transference to London. In different places first-rate work is being done by artists who owe their operatic training and experience chiefly to the Glastonbury movement. From this centre they have been able to secure principal parts in the late Beecham Opera Company, and various other London and provincial companies. The month of August will, therefore, be given up to a Summer School of Greek Drama and Music—drama, with the production of Rutland Boughton's new opera, "Alceste," and the musical event.

The Coventry Philharmonic Society have chosen the "Messiah" and the "Creation" for next season's oratorio services at Coventry Cathedral.

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LEAGUE OF BRITISH ARTISTS 52nd CONCERT.

Under the direction of J. HERLEY DRUMMOND. Vocalists: Joan Bethune, Eunice May, Renee Cadell, Sair Rosine, Phillip Merritt, Clarence Stokes, Montague Quin, Edward H. Reach and C. Winter Coppin. Instrumentalists: Greta Evans, Norman Shonellier, and Stanton Rees. Elocutionists: Peggy Fergusson and Janet Charles S. Marks. By kind permission Trumpeters of the 2nd Life Guards and Pipers of the Scots Guard will open the programme. TICKETS, 12/- 5/6, 5/9 and 2/4, may be obtained at Chappell's Box Office, Queen's Hall, W.1, and Secretary, League of British Artists, 119, Charlotte Street, W.1.

MISS LUCY OWDEN'S RECITAL.

A large audience assembled at the Steinway Hall on Saturday last, when this brilliant young artist gave a vocal recital. All the good opinions, it is pleasing to say, formed of Miss Owden, were more than realised. Although only 17 years of age, the artist's repertoire covers a wide field of lyrical art, and her high soprano voice, with its bird-like quality, was heard to much advantage in selections from old Italian operas, notably in "Vedrai Carino" from "Don Giovanni," and "Wiegenlied." A very favourable impression was created by the unaffected rendering of three unaccompanied songs, and in the delightful laughing song "C'est l'histoire d'Amour." "I Heard a Piper Sing" (Arnold Bax) and Martin Shaw's "Bubble Song" also won applause. Miss Evangeline Florence must be proud of her clever pupil, and we also extend our congratulations to the principals of the Mayfair School of Dancing, in which Miss Lucy Owden is also a pupil in the amateur class. The superb violin playing of M. Jean Pougnet was also a feature of the programme. Miss Margaret Murray was an excellent accompanist.

CONCERT PARTIES ON TOUR.

A LA MODE—May 22, Parks, Manchester.

ARABIA—May 22, Ashford.

ARCADIANS, THE—May 22, Arcadian Pav., Bradford; 29, Arcadian Pav., Bratton.

CHARADE—May 22, R., Bury St. Edmunds.

CRITERIONS, THE—May 22, Central Hall, Hove.

FARCE—May 22, Harehills Pav., Leeds.

FASHION—May 22, Pav., Stroud.

FRILLS AND FLOUNCES—May 22, Pier, St. Anne's.

GEORGIANS, THE—May 22, Emp., Bedford.

HOBBLES—May 22, Pal., Holbeach; 29, Pav., Worksop.

IDEALS, THE—May 22, Central Park, East Ham; 29, Derby.

JAKE-A-LOO—May 22, Electric, Redhill; 29, Alex. Gdns., Weymouth.

JOY—May 22, Electric Pav., Boro' Green.

MERRIONS, THE—May 22, Pav., Seaford.

NEW CADETS—May 22, Crown, Eccles.

NOVELTY—May 22, Parks, Glasgow.

OPTIMISTS, THE—May 22, Arcadia, Colwyn Bay.

PATCHES—May 22, Victoria Hall, Tring.

PEACHES—May 22, County, Chelmsford; 29, Coronation Gdns., Leyton.

PIERROT AT PLAY—May 22, Lounge, Hunstanton.

PLAYMAKERS, THE—May 22, Show Hill Pav., Newport; 29, Reach Park, Cardiff.

POPPIES, THE—May 22, South Parade Pier, Southsea; 29, Pier Pav., Southampton.

PRO RATAS, THE—May 22, Royal Cinema, Cleethorpes.

QUAINTESQUES, THE—May 22, Pal., Southport.

QUICKOTES, THE—May 22, Cinema, Knaresborough.

RAMBLERS, THE—May 22, Pier, Hastings.

RHAPSODIES, THE—May 22, Olympian Cinema, Weymouth.

ROGUES, THE—May 22, Glasgow.

SEVEN NOBODIES, THE—May 22, Pier, New Brighton.

SUMMITS, THE—May 22, Emp., Bedford.

STIPERS—May 22, H.M., Barrow.

SUPREMACY—May 22, Castle Pav., Tunbridge Wells.

TALES—May 22, Paddock Gdns., Guildford.

VAGABONDS—May 22, O.H., Buxton; 29, O.H., Buxton.

VARIORUM—May 22, Picture House, Cleethorpes.

VARIETY—May 22, T.H., Sale; 29, Pav., Hove.

VERSATILES, THE—May 22, Kursaal, Whitby Bay.

VAUDEVILLIANS, THE—May 22, Pal., Whitechapel.

WELSH FOLLIES OF 1922—T.H., Pontypridd.

WITCHES, THE—May 22, Arcadia, Llandudno.

XL'S, THE—May 22, New, Tonbridge.

"ENGLISH AS SHE IS SPOKE IN MEXICO."

Daily exercise with the Techniquer by pianists, organists, and string players is recommended by a number of eminent musicians and others. Miss F. J. Fitch, the secretary, recently received a letter from a Professor of the Conservatorio de la Escala Inglesa, Tavitia, Mexico, couched in very quaint English. She is addressed as "Respectable Miss Fitch," and the writer asks for information about "The Techniquer." "In order to know its teachings proceeding as well as to taste the price and conditions."

The First Wireless Song.

Messrs. Chappell and Co. are publishing the first wireless song fox-trot, entitled "Everybody's Listening In," both the words and music by Ernest Longstaffe, the composer of "Loony Melody," and "Auld Nest," and incidentally of the music of "His Girl," now running at the Gaiety.

The Tweenies at Folkestone.

Messrs. H. Stanhope and Will Stanley's Tweenies had an enthusiastic reception at the Leas Pavilion last week, and their interesting and well-varied programmes gave great pleasure. The company—Will Stanley, May Locke, Naughton Wayne, Hugh Stanhope, Nona Dixie, Gladys Liles and Gladys Dove—have justified their claim to give a "laughter show with lots of go." The staging is excellent.

A New Toilet Aid.

To meet the needs of the steadily increasing number of ladies who prefer an unperfumed face cream, the manufacturers of Ven-Yusa have just introduced an unperfumed form of their oxygen cream. The special features of this new toilet speciality are that it has a natural fragrance and that its users can employ a perfume of their own choice. This unscented Ven-Yusa will be found on the chemist's counter side by side with the popular scented Ven-Yusa. The two forms can be readily distinguished by the blue seal on the unscented Ven-Yusa carton, and the gold seal on the "Scented Ven-Yusa" carton. An announcement about this new "Unscented Ven-Yusa" will be found on another page.



MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

YEARS ago, when someone produced Julius Caesar with the most extraordinary crowd surging forwards and backwards and gesticulating during Marc Antony's speech, much praise was given to that crowd and its convincing vitality. "But," said the critic who is always with us, "you would never



FAITH CELLI WEARS GREEN IN "DEAR BRUTUS" AT WYNDHAM'S.

have noticed it had the address held your attention as it should."

Moral: People do not cough in theatres where their interest is entirely absorbed; authors and actors please see that it is.

When I was reading the other day varied columns referring to the coughing habit at theatres, I was reminded of the amusing and amazing policy of Laurence Irving in the long ago. I cannot remember in what play he was appearing at the time, but I believe it was "The Lily." Anyway, he issued a printed slip to the effect that those of the audience

always unbecoming to elderly ladies in walking attire. Happily, this victim was of a fighting disposition, definitely refusing the demand, and since her back was turned to the complainant, she was unable to judge the horrible scowls which ensued.

There is a capital rake in Drury Lane stalls, and not the least necessity for one person to interfere with another, so that the hat worn be of small proportions, and I wish everyone would join issue with me in protesting against the aggressive spirit which nine times out of ten moves to interference with the liberty of the perfectly harmless subject.

There was a wonderful audience there that afternoon, and B. A. Meyer had much cause to be proud of the result of his indefatigable labours. There were items to suit every taste, mine being principally satisfied by the singing of Harold Samuel, the Juliet Potion scene by Phyllis Neilson-Terry, George Grossmith and Nelson Keys in a duologue, and the Seven Ages of Women beautifully embodied by Gladys Cooper in bridal white from Molyneux, by Beatrice Beckley, a dream of grace in pale green and silver, and Marion Terry in much lace as Granny, the younger generation being charmingly in evidence, signed Blossom Forbes-Robertson and Daphne Du Maurier. This last grows every day more to my ideal of the dream child in "Dear Brutus," now being played by gifted father at Wyndham's Theatre. See her with Faith Celli illustrated in the part, and looking it with much grace.

By the way, gifted father, who successfully put up to auction the original of the fine cover painted by Frederick Taylor, ought to have been informed of the name of the illustrious gentleman who bought it for a hundred guineas, Sir Dunjibhoy, who was accompanied by Lady Bomanji in native costume.

They had received a special Royal bow on their arrival, but left me wondering whether it was Oriental etiquette that ladies should sit on the left of gentlemen. However, this is small matter in comparison with the hundred guineas he so generously tendered for the picture, to say nothing of the amount given for his box.

And what a good prologue Reginald Arkell wrote, and how admirably Matheson Lang recited it. What humour and emphasis he put into the lines!

Fleet-street! Where all the 'buses run From Ludgate Hill to Kensington; The home of critics who insist That actors never would be missed.

I have great news of the success of Louis Parker's play, "Mr. Garlick." An enthusiast tells me of the elegance and beauty of Gerald Lawrence in the righteous dress of the righteous period, with seven curtain calls to his credit. However, I propose to sample the show at Wimbledon on Tuesday, which will be just too late to chronicle my impressions in this issue of "The Era." I, with my readers, must possess themselves in patience for a week.

Meanwhile, I will remember the clothes for "The Second Mrs. Tanager," which are well under discussion, while the rumour of French intervention is widely confirmed. Molyneux being the artist chosen. Well, after all, he is really an Englishman, and of great taste, so we may confidently expect him to do both countries proud, and at the same time I would give some credence to the report that he is establishing here, as he has already in Cannes, a branch of his business, which is growing in Paris at a prodigious

rate. All the world knew there confirmation strong as holy writ of its worth, when Lady Patricia Ramsay and Princess Mary gave practical proof of their appreciation.

Now I suppose I should devote my few concluding lines to an earnest consideration of Spring costumes and the chances for economy which are offered by the alteration in the scheme of fashionable things. Everyone I know has decided to buy a foulard frock, and most of these will be endowed with georgette, and a popular proceeding is the purchase of a sacque coat made of zennana, and to be commended, too, so that the very stout refrain from the too bulging disadvantages of this material.

Cathleen Nesbitt, now I come to think of it, wears an excellent costume made of this in red with an appliqué embroidery of black, and again she patronises it in white embellished in black. In the same play, "Loyalties," Meggie Albanesi is endowed by a sac of pale grey with ciré ribbon of red.

In her matinee of Michael Orme's charming play, "Life's a Game," at the Kingsway Theatre, Margaret Halstan was looking beautiful—a habit of hers—in gold colour with pointed kilted panels interrupted by lace, sashed and hatted with black.

Helen Morris adorned a joyous tea-gown of peach-coloured and pink georgette with a jewelled belt; and the acting all round was excellent and gay, with one cheer more for Margaret Halstan, who would I dare to think and say, be well advised to risk an every evening season. But I would like the elderlies made more plausibly modern.

BEAUTY ON THE STAGE.

That "beauty is but skin deep" is a very old saying; nevertheless, every woman appreciates the importance of beauty of face and figure, and she also knows that it is to her highest interests that she should look her best on all occasions and in all places. But the question arises how is it possible to retain a youthful appearance, despite the advance of years, and the cares of life, which are so apt to age quickly. This is naturally a matter of special importance to the lady members of the theatrical profession, and their attention is directed to the Ganesh treatments and preparations of Mrs. E. Adair, who invites free consultation. She can show many testimonials received from those who have derived benefit from her treatment, which, it should be added, is also strongly recommended by the medical profession. Full particulars of the treatment will be found in the Beauty booklet, which can be obtained by application to Mrs. Adair, 92, New Bond-street.

Congratulations.

Charles Germaine, the popular humorist, tells us that he is to be married on June 3 to Miss Winifred Harris, of Kensington.

Mr. Colman Irving, whose "Bits o' Brightness" Concert Party proved so big an attraction at the Wicksteed Park, Kettering, last summer, reopens here for the season on June 1.

Restore Youthful Beauty

Mrs. Adair has won world-wide fame by her Ganesh Eastern Treatments and Preparations for restoring and retaining youthful beauty. They are safe, sure and hygienic, strongly recommended by the Medical Profession and under Royal Patronage. A trial treatment will convince you of the vast improvement made to your appearance. Among the well-known preparations is the Ganesh Eastern Oil which feeds the exhausted skin tissues, removes lines, wrinkles, hollows, and restores youthful contours. 5/6, 10/6, 21/6, & 30/6 (9d. extra postage.)

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"THE BULL FROG PATROL" Song One-Step Kern
"CHING CHONG" Song One-Step - Roberts
"ON MIAMI SHORE" Waltz-Song - Jacobi
"LOVE FLOWER" Song Fox-Trot - Silvers
"PICKANINNY BLUES" Waltz-Song - Klickmann
"SOUTHERN MOON" Waltz-Song - De Freyne
"HAPPY" Song One-Step - Frey
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THEATRICAL GOSSIP.

"Tons of Money" for Paris—Rehearsal Club Annual Meeting—To Another Strand—New Manager at Criterion.

"Tons of Money" for Paris.
Mr. J. Bannister Howard returned from Paris on Monday, having arranged for "Tons of Money" to be produced there in the autumn. It will be adapted into French to suit the Parisian taste. Mr. Max Dearly, one of the greatest of French comedians, will sustain the part made famous at the Shaftesbury by Mr. Ralph Lynn.

Rehearsal Club Annual Meeting.
The annual meeting of the Rehearsal Club will take place at Wyndham's Theatre on Friday, at 3.30 o'clock. Princess Christian, the president of the club, has promised to be present. The chair will be taken by Sir Gerald du Maurier, and the speakers will include: The Archbishop of London, Sir Leslie Henson, Mr. Norman Forbes, Miss Lilian Braithwaite, Miss Faith Celli, Miss Peggy O'Neill, Miss Mabel Terry Lewis. Tickets for the meeting can be had on application, and enclosing a stamped addressed envelope to the Hon. Treasurer, Mr. Mayne, 101, Queen's Gate, S.W. 7.

Wounded Soldiers Entertained.
Mr. Rupert Lister and Miss Cecile Barclay and their company visited the Bath Pensions Hospital last Friday afternoon and appeared in the new farce, "The Man Who Stayed In Bed," much to the delight of the "boys" who are still there through their efforts to win the war. The arrangements were under the direction of Mr. Sheffield Walsh, the resident manager of the Theatre Royal, Bath, who has done so much in entertaining the patients from time to time.

"Pot Luck" Additions.
New features have been introduced into "Pot Luck" at the Vaudeville Theatre. "If Winter Comes," a new song by Melville Gideon and Donovan Parsons, is introduced by Miss Bannerman, who is also the chief figure in an ingenious production number wherein she and the members of the chorus show how it is possible for women to cut down their dress expenditure by having their frocks made on the "four-in-one" principle.

Catholic Stage Guild.
The complete list of hostesses for the tea party at the Caxton Hall on May 30 is as follows: Miss Sybil Arundale, Lady Benson, Miss Gwendolen Brodgen, Miss Gracie Leigh, Miss Ida Molesworth, Miss Mary O'Farrell, Miss Peggy O'Neill, Miss Mary Rorke, Miss Ethelred St. Barbe, Miss Hilda Trevelyan, and Miss Henrietta Watson. Tickets, 3s. (including tea and tax), may be obtained from the Secretary, Catholic Stage Guild, 2, Robert-street, Adelphi, Strand, W.C.2, or from any member of the committee.

Miss Gracie Leigh is bringing a large contingent from His Majesty's. Miss Leigh is an indefatigable worker for the Guild, and has been hostess on more than one occasion at the Little Guild parties at 2, Robert-street, Adelphi, for members.

"A to Z" Matinees.
Commencing this week, the matinees of "A to Z," Mr. Andre Charlot's successful revue at the Prince of Wales Theatre, will be on Wednesday and Thursday instead of Wednesday and Saturday as heretofore.

To Another Strand.
W. H. Berry will soon be making his annual trip to his beloved Norfolk Broads, and then the eminently successful "Golden Moth" must end its long run at the Adelphi. A pity—but, for all that, no one can wish to deny the hard-working comedian a good holiday. Matinees, by the way, are for the rest of the run, on Tuesdays and Thursdays.

Nina Oldfield.
Best known, perhaps, as a film actress, Nina Oldfield is making stage good at the Kingsway, playing "Young Mrs. Dick," in that refreshing little "Life's a Game." She is a direct descendant of the famous 18th century actress, Nance Oldfield, whose tomb is in Westminster Abbey.

Grease Painting.
Stanley Lupino is causing quite a sensation at the Gaiety with his grease-paint artistry. His lightning caricatures of himself and dressing-room callers, done with "No. 5" and all the other facial pigments, are really remarkable. "Old Bob, of Drury Lane," his dresser, prizes one particularly fine specimen.

Mrs. Stanley Lupino.
His wife had busy days last week. On Monday she helped him entertain 70 slum children at Ruislip, the outing being in celebration of his 29th birthday; on Tuesday she went to the Marconi wireless station near Chelmsford, Essex, and delivered on his behalf, on a 700-meter wavelength, a message asking support for a charity fund in which he is interested; on Wednesday she was busy receiving messages from friends all over the country: "Heard you on the wireless last night!"

A Hockey "Star."
Isolde O'Farrell, the dramatic soprano, whom Margaret Halstan has specially engaged to sing in front of "Life's a Game" at her Kingsway matinees, has played hockey for Ireland, against Scotland. She is also a very fine lawn tennis player, and, for a woman, remarkably good at cricket. Her husband, Major Mairs, is also a clever cricketer—for a man.

Lady Wyndham's New Manager.
Alan Brooks, who has been making such a big success in "Dollars and Sense" at the Coliseum and Alhambra, has left for Scotland, and is this week playing at Glasgow. He has with him that charming actress, Betty Murray, and Francis J. Duguid, his other partner, has been compelled to retire from the cast on account of another engagement. Mr. Duguid has been appointed manager of the Criterion for Lady Wyndham, and takes up his new duties on June 1.

An Aberdeen, Duguid was educated at Aberdeen Academy and King's College, where he studied for the law. He never practised, however. Since leaving the "varsity" he has devoted his time always either to acting or soldiering. Heavy artillery, in which he held a commission for many years, is his line in the latter, and anything from managing to play-writing.

acting to producing, can be described as his metier in his other vocation.

Mme. Isabel Beresford.
Mme. Isabel Beresford, we are glad to say, is rapidly recovering from her short but serious illness. An active member of the A.C.U. Council (as well as A.A.), her last public effort was her charming speech at Lady Alexander's at Home—a speech which claimed the admiration of the Bishop of Birmingham. And not the first time the Bishop has enjoyed Mme. Beresford's eloquent pleading, recalling an A.C.U. meeting at the Savoy Theatre in 1915.

"The Chaperon."
Herbert Darnley, in partnership with Cecil Murphy, is no doubt pleased with the way their new production of "The Chaperon," from the Strand Theatre, has caught on. Laughter was incessant when Herbert Darnley was on the stage the other week at the Wimbledon Theatre, and clever support was given him by Winifred Roma, Fanny Wallace, and an excellent company. The show has been beautifully dressed and mounted.

"The Tyranny of Tears."
The well-known three-act comedy of Haddon Chambers will be played in the original by the Little Theatre in Paris, at the Salle Adyar, as usual, the first week in June, under the direction of Philip Carr. The cast comprises Julian Kirby, Ralph Speed, Leonard Griggs, E. C. Dunton, Miss Isabel Roland, and, lastly, Miss Minnie Terry as the star.

For South Africa.
Miss Ruby Miller sailed from Southampton on Friday last, per R.M.S. "Edinburgh Castle," to fulfil engagements with the African Theatres, Ltd., booked by the L.V.T.A., Ltd., to appear in a repertoire of plays, including "The Edge of Beyond," "Polly With a Past," "The Little Damsel," &c., supported by the following artists: Mr. Charles Carson, Patrick Ludlow, Antony Holles, Fernley Bishop, J. Oliver Twiss, Frank Hudson, Francis Roberts, Mack Ward, Sydney T. Pease, Miss Violet Blyth-Pratt, Margery Caldwell, Alys Rees.

"Wireless" Dinner at the Ritz.
Miss Florence Parbury, the well-known singer and composer, is giving a "Wireless" dinner at the Ritz Hotel to-day (Wednesday), at which Senator Marconi, who is leaving England next week on an experimental tour, will be the guest of honour. Miss Parbury, who is a member of the Wireless Society of London, is an ardent and practical enthusiast in wireless working, and has done more than any other woman in this country to bring about its general use.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

A Trifling Trifly.
The fact that the beautiful Miss Phyllis Neilson-Terry is a sweet singer, as well as an artistic actress, imparts an added interest to her revival of "Trifly," which is now booked to begin at the Apollo next Tuesday evening—the 30th. Miss Neilson-Terry's last Svengali was Charles Garry—who so suddenly and so splendidly filled the gap, when Henry Ainley was unable to take the part at the Royal Performance at the Palace Theatre a few months ago. Her new Svengali is that fine all round actor, Lyn Harding.

The full cast is as follows:
Madame Vinard (Taffy) Joan Pereira
Talbot Wynne (Taffy) Alexander Maitland
Lauderdale Maitland
Alexander Maitland Randle Ayrton
William Bagot Wilfred Fletcher
Trifly O'Farrell, Phyllis Neilson-Terry
Svengali Lyn Harding
Gecko Alexander Sarnier
The Rev. Thomas Bagot Cecil King
Mrs. Bagot Maud Stuart
For this revival the matinee days will be Wednesdays and Thursdays.

"A Prodigal Daughter."
"A Prodigal Daughter" is, we hear, to have an opportunity of a second time on earth. We learn from Carl Hentschel, that although it was withdrawn from the Aldwych last Saturday, after only four performances, Miss Irene Hentschel and Miss Monica Haver, of the Playwrights' Theatre Association, are arranging for the young author to revise the piece, and that it will be re-tried, at first on tour.

At the Savoy and the Globe.
Of the six other theatres which also closed—or whose productions finished last Saturday, the Empire, like the Aldwych, seems up to now unsettled as regards the future. The Savoy, where "The Card Players" ended after a three week's run, was at once occupied—that is last Monday by Alan Limmus, who brought along that strong play, "If Four Walls Told" from the Royalty. Mr. Limmus has, we understand, a couple of other plays by him for production when occasion calls. It seems likely, too, that he will again be associated with Dion Boucicault, as he was in connection with "Mr. Pim Passes By"—which ended its revival run at the Globe last Saturday.

"Eileen."
The Globe will reopen next Saturday with a new play, although adapted from the French, has been given the Hibernian name "Eileen"—doubtless because one of the three acts is now laid in the more than ever Distressed Country. A very charming act it seems to be from what we have heard of it. And a very fine character Eileen is—affording full acting scope for that brilliant actress, Irene Van- strange, noble-natured stage star—which was impersonated in Paris by Mlle. Gabrielle Dorziat. That French original was called "Comedienne." The English adapter is Capt. H. M. Harwood, the skilful author of "A Grain of Mustard Seed."

A Kindly Barrie-Tone.
"Eileen" was at first billed for next Friday evening, but finding that the members of the Critics' Circle had already

Miss Parbury was the first woman allowed to have her own installation at her studio, and the only person authorised to give public demonstrations of wireless. She was the first woman, also, to have wireless fitted to her aeroplane. After the dinner on Wednesday Miss Parbury will introduce a wireless set to her guests, who will have the opportunity of testing the apparatus. Miss Parbury, who in her "spare time" writes, composes, paints pictures and flies, possesses a very beautiful "Yorkshire" voice (mezzo-soprano), and is singing at the Wigmore Hall on May 31, prior to her big concert recital at the Aeolian Hall on June 15.

British Drama League Banquet.
To inaugurate the International Theatre Exhibition at the Victoria and Albert Museum, the British Drama League has arranged a public banquet at the Hotel Cecil on Friday evening, June 2.

Lord Howard de Walden will preside, and the speakers include the Right Hon. H. A. L. Fisher, M.P., Sir Cecil Harcourt Smith, Mr. Gordon Craig, Mr. J. Fisher White (President of the Actors' Association), and Mr. H. Granville Barker. Tickets, price 15s., may be obtained from the hon. secretary of the British Drama League, 10, King-street, Covent Garden, W.C.2.

Sir John Martin-Harvey.
Sir John Martin-Harvey has now sufficiently recovered from his serious illness to make a welcome return to the stage. On Tuesday he started on a flying-matinee tour with Miss N. de Silva and his company in Maeterlinck's—"The Blue Bird"—the tour will last three weeks, and the towns visited include: Eastbourne, Swindon, Worcester, Leamington, Stratford-on-Avon, Malvern, Bath, Weston-super-Mare, Taunton, Plymouth, Torquay, Westcliffe, Tunbridge Wells, Portsmouth, Bournemouth, and Southampton.

The Dramatic Studios.
Mr. Louis Calvert having decided to make a prolonged stay in America, the position held by him as principal teacher of elocution at the school he founded and called the Dramatic Studios, 7, Paddington-street, Baker-street, W., will shortly be filled by a well-known West End favourite. The school has made great progress since it opened at Easter, 1921, and the play now being rehearsed is "Omar Khayyam," which is having an original musical setting, specially composed by Miss Muriel Overton, the ballets are being arranged by Miss Kitty Aaen, and the show is being staged by Mr. Alexander. Arrangements are now in hand for an early production at a special matinee at a West End theatre.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

booked that date—(thinking it an "open" or productionless night)—for their banquet to Sir J. M. Barrie, Bart.—Dion Boucicault (who presents and plays in "Eileen")—arranged with Miss Marie Lohr and her general manager, Stanley Bell—to shift the show to Saturday.

"The Green Cord."
The Royalty will reopen on or about Saturday week—June 2—with the new play written by Marian Bower and Anthony A. Ellis, and called "The Green Cord." Miss Bower, it will be remembered, was part author of that subtle, but successful drama "The Chinese Puzzle." Mr. Ellis, formerly one of our most esteemed dramatic critics, blossomed into managerial success by the running of "A Little Bit of Fluff," which was followed that farce with "A Week End." From what we already know of "The Green Cord," we can predict that it is likely to prove quite a tonic for these trying times.

A New Tale of Hoffe-Man.
As to the Duke of York's—where "Nuts in May" finished its brief run last Saturday—we learn from Miss Violet Melnotte, that her theatre will reopen on June 8 with a new play written by Monckton Hoffe—author of that beautiful drama "The Faithful Heart." This brilliant author—and sometime actor—may appear in this new play of his which he has named "Pomp and Circumstance."

East Meets West.
In the meantime there will be two matinees at the Duke of York's—the first on June 5, the other, the next day. Both will be devoted to the performance of a Real Indian company in a Real Indian play, which is entitled "The Goddess." When we were in the theatre just now this modern Oriental drama seemed to be shaping well.

"In Vanity Fair" yland.
From information received we shall not be surprised to find quite a new dramatisation of Thackeray's great story "Vanity Fair" arising on our metropolitan boards, to add to the many such dramatisations already in existence.

Oxford Opportunities.
As to the Oxford which also closed last Saturday, nothing seems settled—as to the time of writing—as to the next production there. The most likely ventures at present contemplated include "Old Bill, M.P.," and even a Shakespeare production, probably "Macbeth," with James K. Hackett in the name-part.

A Boon for Better-Halves.
Another play may be expected presently from the U.S.A. This one is entitled "Weary Wives." It shows how a couple of very gadding golfing husbands drive (so to speak) their respective hitherto loyal and loving help-meets to seek "consolation" elsewhere!

THEATRICAL GARDEN PARTY,
FRIDAY, JUNE 23.
TICKETS - 5s. EACH.
On Sale at "THE ERA" Office.

THE ENTERTAINMENT TAX.

Customs and Excise Officials meet Deputation.

PRIVATE DISCUSSION YESTERDAY.

(Special to "The Era.")

As was announced exclusively in last week's "Era," the Chancellor of the Exchequer arranged with the deputation to him from the Joint Abolition Committee that Officials of the Customs and Excise Department would be asked to go into the matter, and again meet the deputation to re-discuss jointly the facts and suggestions put before the Chancellor. Such modifications (if any) which the Customs and Excise Officials find possible will be introduced on the Committee Stage of the Finance Bill. We are able to state that at the time of going to press the Customs and Excise Officials had arranged to meet the deputation from the Joint Abolition Committee in private late yesterday (Tuesday) afternoon.

ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

Life Membership of the Actors' Association.

Life members of the Actors' Association who go to the United States of America will be admitted to the Equity without the payment of an initiation fee, but will be subject to the payment of their subscriptions and dues from the time of landing.

An arrangement is now come to with the Equity and with English-speaking Unions of actors throughout the world that members of any Union proceeding to the U.S.A. or to the British Colonies shall be accepted as members of the native Association without the payment of an initiation fee, but that all customary dues are payable from the time of arrival.

Ladies' Theatrical Guild of Charity.
I cannot speak too highly of the great charitable work performed by the above-named Guild, and I wish to make a special appeal to all our members to give the fullest possible support to this most excellent charity.

Actors' Church Union—Annual Sale.
Will members of the Actors' Association give whatever support they possibly can to the A.A. Stall which is being organised by Mme. Isabel Beresford, and to send any articles they can to her at 37, Hogarth-road, Earl's Court, S.W., or c/o The Actors' Association, 79, St. Martin's Lane, W.C.2?

Legal Claims.
Many members have very generously contributed 10 per cent. of the moneys recovered for them, arising out of legal claims, to the Association, with the result that during 1921 the amounts refunded the Association arising out of this procedure amounted to £75 12s. 9d.

Report, Week Ending May 20.

Deaths levies due, 11.

Moneys Recovered, 1922: Previously, £219 8s. 4d.; this week, £194 2s.; total, £1,113 10s. 4d.

Death Levy Benefits: £549 7s.

Protection Fund: Previously, £54 10s. 4d.; this week, £5.

Total Cash Payments, 1922: £1,731 7s. 8d.

Number of New Members: Previously, 401; this week, 3; total, 404.

Legal Cases: Won, 18; lost, 2; dropped, 11; proceeding, 16; total, 47.

Arbitrations: Won, 12; lost, 5; dropped, 9; proceeding, 4; total, 30.

Minutes of Council Meeting held May 19.

Present: Mr. A. Harding Steerman (in the chair), Messrs. Sydney Lynn, Luke Foster, A. George Fry, C. Hargrave Mansell, Walter L. Rignold, Alfred Harding, David Leslie, Harry Zeitz, Miles Malleston, Murri Moncrieff, O. B. Clarence, Frank R. Gray, Byron Douglass, Alfred Lugg (secretary), Misses Lisa Coleman, Renee Kelly, Minnie Rayner, Carlotta Anson, Ada Roscoe and Lydia Donovan.

Secretary's Letters.
Letter from Mr. Walter Gay tendering his resignation from the Council, Faculty of Arts, Actors' Equity Association, Mr. Edward Beecher, Mr. Lawrence Ireland, Miss Nira Corri, Mr. Wilfred Herbert, Mr. Eric Adey, "The Performer," the V.A.F., Mr. Arthur Astor, W. W. King & Co., Mr. Charles R. Stone, the E.N.C., Miss Edith Delaney, Miss Eva Moore, and Messrs. Goddard & Co.

Re Assistant Secretary.
Will members please note that Mr. Charles H. C. Doré has resigned the position of Assistant Secretary to the Actors' Association, and that Mr. David Leslie has been appointed in his stead.

Please note also that all communications on Association business should be addressed to the general secretary—Mr. Alfred Lugg.

ACTORS' CLUB.

A meeting of the directors of The Actors' Club, Ltd., was held at 40, Whitfield Street, on Monday at 5.30 p.m. Mr. C. Lloyd Nicholson, chairman, Messrs. Lydia Donovan, Norah Greenwood, Maud Kirwan, Helen Kinnaird, Florence Trevor, and Messrs. George D. Ayre, Harold Brownlow, A. H. Foote, H. Lawrence Harris, P. J. Nettlefold, Jevan Brandon-Thurmas, and the secretary, Emilienne Terrie, in attendance. The minutes of the last meeting were read and passed. The reports of the catering and licensing committees were read and passed. It was agreed that the concert to be held on Whit-Sunday at 8 o'clock should be the last for this season, and that a whist drive should be held on Thursday next. The following members were elected to the Club: Miss Gwendolyn Garland, Mr. Ernest Scanlan, Mr. Frank Snell.

A full report of the Special General Meeting of the Actors' Association held last Sunday at the Aldwych Theatre will be found on page 18.

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HERE, THERE, AND EVERYWHERE.

"The Call of the Road"—Benda Masks and Faces—Gold that Glitters—Exit Beatie and Babs.

I hear from Nelson King that Frank Forbes-Robertson will be at the Croydon Grand the week commencing 29th inst. His company is playing their usual repertoire, but I have no doubt that the chief interest will centre in the performance on Wednesday and Thursday evenings of "The Call of the Road," the adaptation of Tom Galton's famous novel, "The Great Road." Manager Cyril Royce inaugurates his twice-nightly season in that week, and I believe that this will prove a wise move at this excellently conducted "legitimate" theatre.

Only a few nights ago I had the astonishing experience of walking down Charing Cross-road with—apparently—three of the famous Benda masks by my side. It so happened that I had induced pretty little Julie Sudo to tell me some of her interesting experiences in various Cochran shows. In the Foster tour of "The League of Nations," as a dancer, and as a dramatic film actress, she has crowded a considerable amount of good work into her young life in strictest confidence, she won't say good-bye to her teens for some months yet—but I consider that perhaps her most interesting work was with those extraordinary masks in "The League of Nations." The masks themselves showed Benda as a genius, but not less remarkable was the inventiveness of Grace Christie, who created the dances themselves. I took the trouble to go and see Julie Sudo in these parts in Foster's excellent touring version. Too often the touring company gets filled up with artists whose abilities are largely imitative. But Julie Sudo's work in these parts showed her as a real creative artist. It was astonishing to find in what new and interesting light these dances could be revealed. The same in their main outline, they were inspired by entirely different personalities; and without a strongly individual personality behind these masks, they and the dances of which they are part would be as artistically dead as the carved masks and the mummies in our museums.

She was explaining how, behind each mask, she lived each strange character she was portraying, and how involuntarily her face took on the weird aspect of these quaint carved things. I think I expressed a little surprise—or was it scepticism?—that so young and feminine a face should be able to simulate those curious, grotesque, yet sometimes beautiful works of art. Without one word of warning—it was hardly fair—her face was suddenly and completely transformed. At my side there appeared first one, then a second, then a third of the Benda creations. There were the slitty Chinese eyes, there was the pursed-up button-mouth, there were the wide-aching vacant eyes—an instantaneous sequence of strange facial models. Without a particle of make-up, dressed in a grey coat and skirt, and at prosaic Charing Cross, she reproduced these Benda fancies with rather startling realism. Fortunately it was after dark!

She left the "League of Nations" tour to play in "Mayfair and Montmartre" at the New Oxford, but she has done a good deal of impersonation before now, but I can imagine that, as a single turn in a large theatre, this clever little lady's amazing powers of facial expression would be somewhat lost in space. The right setting for her talent as a dancer, as a mime, and as an impersonator, would be in a revue of the strictly intimate kind.

When I saw Eric Blore, Lindsay Gray, and Evadne Price in "My Friend Woodbine," at Chiswick Empire, I thought it

Miss Beatrice Wilson.
Miss Beatrice Wilson left London, immediately after her appearance in "The Trojan Women" at the Palace, for Liverpool, and is playing Lady Macbeth and Mrs. Ginge in Bernard Shaw's "Getting Married" at the Playhouse, Liverpool. A Liverpool critic describes Miss Wilsons "Lady Macbeth," as the most remarkable and brilliant performance of the part he has even seen.

Actors' Employment Fund.
The annual general meeting of the subscribers to the Actors' Employment Fund will be held on Friday, June 23, at Weathersby's Rehearsal Theatre Rooms, 3, Bedford Street, Strand, W.C.2, at 4.30. Will all subscribers who wish to stand for the executive council kindly send in their names to the hon. secretary, Mrs. Hugh Spencer, 128, Sutherland Avenue, Maida Vale, W.9, before June 17, with the proposer and seconder, who must also be subscribers to the Actors' Employment Fund.

Mr. Andrew Melville's Activities.
Mr. Andrew Melville is a very busy man with his many touring companies and his Brighton Theatre, where capacity business was done last week with his production of "Monte Cristo," in which he personally played. "The White Man" was the attraction at the Bedford, Camden Town, last week, where it played to enormous houses, despite the tropical weather. "Daddylums" filled the bill at the Royal, Blackburn, and "Young Buffalo" paid his first return visit to the Hippo, Richmond, with "The Savage and the Woman."

Dramatists' Fame.
Saturday, June 3, is to see the last performance for the present of that successful play, "Quality Street"—at least in London; it has already made its debut in the country, under the aegis of Mr. Charles Macdonald, and is holding as big a sway over the people in the provinces as it has done at the Haymarket Theatre, where it has played to record business since last August. As is well known, Mr. Macdonald has also been touring Mr. Bernard Shaw's plays for many years, and it is curious that these two authors—Sir James Barrie and Mr. Bernard Shaw—are both so much in the public mind just now on account of the prominence they have been given in the newspapers. Immediately a dramatist does anything other than write plays, the Press makes much of him—and this means business for the managers holding the rights of the author's plays. Congratulations then, to Mr. Charles Macdonald, who is touring plays of not only the first authors of the day, but those whom the "man in the street" knows about.

PROSCENIUS.

PREMIERES OF THE WEEK.

'A PRODIGAL DAUGHTER.'

At the Aldwych.

Play, in Three Acts, by H. A. Gurney, produced at the Aldwych Theatre on Wednesday, May 17.

Trevor Mr. Henry Ford
Mrs. Kennedy Miss Ruth Maitland
Mr. Kennedy Mr. Lauderdale Maitland
Maid Miss Phyllis Stuckey
Arthur Parker Mr. Garry Marsh
Doris Kennedy Miss Mary Merrill
Ralph Grantham Mr. Donald Calthrop
Mr. Green Mr. J. Leslie Frith
Mrs. Green Miss Helena Millais
Chaufeur Mr. Eugene Leahy
Henry Mr. Jack H. Bligh
Carrie Miss Irene Hentschel
Inspector Johnson Mr. Victor Fairley

Pearls of great price figure in "The Prodigal Daughter," which Mr. Donald Calthrop presented at the Aldwych on Wednesday, but their value unhappily does not extend to the play. The piece is crudely constructed on familiar lines, and instead of three acts should have been presented in five reels.

Of three crooks who figure in the piece, one, named Kennedy, is retired, and is rich enough to possess a pearl necklace, but hard up enough to borrow £20,000 from Ralph Grantham, still in the business, giving him the pearls as security. In private life Grantham pays court to Doris, Kennedy's daughter, who promises to marry him, much against the father's wish. When, therefore, Doris receives a note asking her to proceed to a house in the country by a car to be provided, she decides to go, but eventually finds the note is from Arthur Parker, a young man hopelessly in love with Doris, and who has taken this course in order to save her from the villain. Grantham, however, on the track, and, arriving at the house, engages Arthur in a desperate fight.

Neither are hurt apparently, for we find that during the twelve hours which elapse between the acts Grantham has carried out a "fake" marriage with Doris, and has arranged for her to come to his flat, propitiating a lady named Carrie, with whom he is living, by giving her a note to deliver to Doris the morning after, informing her of the infamous trick he has played upon her. Overcome with jealousy, Carrie gives Doris the note on her arrival, and Grantham has to resort to chloroform to accomplish his purpose. In the nick of time Mr. Kennedy comes to repay the £20,000, and redeem his necklace, but Grantham substitutes a false string of beads, and Kennedy is only able to recover the real ones after a revolver duel of the familiar kind. Grantham renews his love-making to Doris, who has now recovered from the drug, but she "turns him down" completely, and he disappears out of the window, while Arthur is opportunely at hand to provide the happy ending.

The opportunities afforded to the Playwrights' Theatre Company are few, but Mr. Donald Calthrop gave an amazingly forcible rendering of the part of the arch-villain, which he took up at twenty-four hours' notice. Miss Mary Merrill made a pretty appearance as the much-courted Doris. Mr. Lauderdale Maitland made the most of the part of Mr. Kennedy, and Miss Ruth Maitland was very amusing as the feather-brained Mrs. Kennedy, who regards the villain as "vicious, but charming."

The comedy of the piece occurs chiefly at the home of a Cockney couple in the country. Mr. J. Leslie Frith gave a comical performance as the master of the house, who makes love to Doris; and Miss Helena Millais established herself as a gifted low comedy actress as the strong-minded wife who won't let him. Henry Ford is entitled to praise as the butler-burglar; and Mr. Garry Marsh made the most of his few chances as Doris's devoted lover. Mr. Eugene Leahy as a Chauffeur, and Mr. Jack H. Bligh, as the demobbed "Tommy" gave clever characterisations; and Miss Irene Hentschel acted an unthankful role with intensity.

Good-natured calls for "Author" attended the fall of the curtain, and a youth with a dazed expression lined up with the actors at the back of the stage. He was evidently not noticed by Miss Irene Hentschel, who came forward and said the author was not to be found, whereupon someone shouted "Hurrah!" Then the embarrassed youth advanced and inclined his head, but to calls for a speech made no response.

THE EVERYMAN THEATRE

'You Never Can Tell.'

On Wednesday last the Everyman Continental Company gave to Londoners the opportunity of seeing Mr. Bernard Shaw's perennially amusing and irresponsible play, "You Never Can Tell." Taken as a whole, the performance was a good one. The fact that it left us with a slight feeling of disappointment was due to the uneven casting. On the one hand, there was the Waiter of Mr. O. B. Clarence, so charming and almost mystic in its sweetness, and on the other, the Twins, played by Mr. William Mollison and Miss Nadine March, who seemed in contrast to be very old indeed, and, in the case of Dolly, far too much of a minx. Miss Gertrude Kingston gave a capable, but rather monotonous performance as Mrs. Clandor; and the Cramp-ton of Mr. H. O. Nicholson, though a very interesting characterisation, was perhaps at times a little out of the picture. By far the best acting of the evening was that of Mr. Milton Rosmer and Miss Jeanette Sherwin as Valentine and Gloria in the wooing scenes. There we get Shaw at his best, and, in the hands of these two, the slight inequalities that were elsewhere apparent, were forgotten, and the play became thoroughly real. The part of Finch McThomas was safe in the hands of that capable actor, Mr. Douglas Jefferies; and Mr. Aubrey Mather was good as Bohun.

The play was enthusiastically received by a crowded audience.

'WHIRLED INTO HAPPINESS.'

At the Lyric.

Musical Farce, adapted by Harry Graham, from the book by Robert Bodanzky and Bruno Hardt-Warden, lyrics by Harry Graham, music by Robert Stolz, produced at the Lyric Theatre, Thursday, May 18.

Albert Horridge Mr. Tom Walls
Horace Wiggs Mr. Austin Melford
Duke of Dulchester Mr. Hastings Lynn
Marquis of Brancaster Mr. Reginald Palmer
Captain Montagu Lush Mr. Lawrence Phillips
Dr. Carter Mr. Noel Colne
Antoine Mr. Frank Atkinson
Commissionaire Mr. Joe Grand
Page Boy Mr. Arthur Budd
Matthew Platt Mr. Billy Merson
Delphine de Lavallière Miss Mai Bacon
Lily Brown Miss Wynne Bronte
Mrs. Horridge Miss Frances Wetherall
Duchess of Dulchester Miss Gladys Hirst

Florence Lily St. John
Florence's Friends Misses Dorrie Keppel, Doré Plowden, Lillian Caldwell, Phyllis Sellick, Mollie Hawes, Joan Beverley.

There was enthusiasm, a barrage of flowers, mutual congratulations behind the footlights, and a short speech of thanks (with apologies for the lateness of the hour) from Mr. Billy Merson, at the close of the first performance of the new musical farce, of Austrian origin, excellently adapted for our stage by Harry Graham. "Whirled into Happiness," whirled us, if not into the ecstatic happiness of the hero, at least into a very pleasurable state of satisfaction. There was pretty and not too hackneyed music to content the ear, a tidy little plot to interest the mind, some excellent acting to please what we like to call our "artistic side" or "critical faculty," beautiful scenes, frocks, girls, colours, and shapeliness to entice the eye, and many a merry jest and oddity to tickle the ribs. As every other member of the crowded audience appeared to endorse our opinion, naturally the evening was a great success, and prognostications of the most favourable description filled the air.

The idea of a young lordling turning out to be a mere shop assistant is in itself a pleasant variation of the usual procedure in musical comedy or farce. There is never from the start the least doubt about Horace Wiggs' humble origin. From the first moment that he enters the truly splendid foyer of the Majestic Music Hall we know that he is a hairdresser's assistant, and that his proper place is in the gallery. Only the audience shares this secret with Horry. He picks up an eye-glass attached to a blue ribbon, and forthwith he is mistaken for the Marquis of Brancaster, who should have been wearing that eye-glass, and ought to have been meeting (clandestinely) a pretty, sentimental little schoolgirl, Florry Horridge, and leading her with flowers, chocolates, and love. When Horry had seen Florry he just couldn't turn back, she was much too pretty and sweet, so he allowed himself to be treated with all the deference due to a wealthy lordling, became engaged to Florry at the Horridge's ancestral home at Crouch End, and was denounced as an impostor by a tempestuous former attachment of Brancaster's, Delphine of the halls. Back at the hairdresser's, a sadly chastened Horry finds fate kinder to him than he deserves, and everything ends in the jolly, fortuitous musical comedy way.

Billy Merson at His Best.
There is nothing in the above account of a certain Matthew Platt, attendant at the Majestic, and yet Matthew (Mr. Billy Merson) is the chief humorous asset of the play. He is Mr. Billy Merson at his drollest and his quaintest, just his inimitable self. He is deliciously funny, never more so than when he is quietly comic, allowing that wonderful, patient, long-suffering expression of his to do the work for him. Mr. Tom Walls is also mirth-provoking as Ah an imposing wife, played with character and humour by Miss Frances Wetherall, Mr. Austin Melford is very attractive, acting, singing, and dancing as the barber-lord; and Miss Lily St. John is everything that is charming as Florry. Miss Mai Bacon looks dashing and handsome, and plays with a splendid amount of fire as Delphine.

Of the music the most applauded number was a singularly pretty duet, "New Moon," with dance, for Miss St. John and Mr. Melford, and a quintette that greatly pleased our fancy was the quaint "Cock-a-too Steep," for the five principals, in which Mr. Merson in particular did some gorgeously comic work. There is a haunting waltz that crops up through the play, and in the last act two excellent numbers, "The Land of Heart's Desire," for Miss St. John, and a duet for Miss Bacon and Mr. Merson, that gives them both a fine opportunity for a clever burlesque of ball-room dancing.

'LIFE'S A GAME.'

Margaret Halstan Matinees.

Comedy, in Three Acts, by Michael Orme; Produced at the Kingsway Theatre on Thursday afternoon, May 18.

Lady Raunds Dame May Whitty
Sir Thomas Raunds Mr. Stanley Turnbull
Joyce Cleeve Miss Nina Oldfield
Cordelia Cleeve Miss Margaret Halstan
Mr. Penistone Mr. Norman Harle
Peter Winscombe Mr. Lawrence Anderson

Dickie Cleeve Mr. Garry Marsh
Pratton Miss Stella Rho
Lady Pamela Farries Miss Mary Merrill

Leonard Heriot, K.C. Mr. Ben Webster
Amy Miss Muriel Lecornu
Judith Brecon Miss Helen Morris
Deftly and pleasingly has "Michael Orme" (Mrs. J. T. Grein) embroidered an old theme with characters, situations and sentiments that have already done good service to other dramatists. If there is nothing original in "Life's a Game," which is being given by Miss Margaret Halstan for six matinees at the Kingsway Theatre, it is at least pleasant and entertaining.

Charming Mrs. Cleeve, "forty and a bit-tock," follows John Gay's theory that "Life's a jest—and all things show it." She is still young, pretty, and jolly enough to flirt with the young men with whom she plays tennis and to disturb not only their peace of mind but also the self-esteem of her priggish little daughter-in-law Joyce and the awful stolidity of Joyce's respectable parents. Cordelia Cleeve's son, Dickie, married for love, but after a year of chilly married life with the dowdy little prude turns elsewhere for consolation. Cordelia comes back to her old home just in time to avert a catastrophe. She does wonderful things in three days. First she reasons Joyce out of her silly jealousy of Dickie's mother and into a sensible state of mind, persuading her to give her dowdy clothing the go-by and blossom out into pretty frocks and a becoming coiffure. Then she manages to arouse Dickie's jealousy by her wily transference of the attentions of the tennis young men to Mrs. Cleeve junior, and in an amusingly written scene she gets Joyce's stuffy parents to bring their three-months' visitation to a sudden end, helped thereto by a couple of sporting pals to whom she had sent an S.O.S. signal. Finally she outwits the adventuress, in whose toils Dickie was enmeshed, by convincing him, in the lady's presence, too, that she was his mother's contemporary. After that there only remains two love scenes, a mercifully short one of reconciliation between Dickie and Joyce, and another, not much longer, for Cordelia and a patient and delightful lover, one of the "sporting pals" who had come to her aid.

Fine Acting by Margaret Halstan.
That fine actress, Miss Margaret Halstan, has the part of the play and from beginning to end, and she is a source of pure delight. Cordelia's bubbling gaiety, her seriousness, her sweet reasonableness, her affection for her son and her son's wife, and her charm, are all beautifully brought out, and with so much skill that it appears spontaneity. Miss Mary Merrill, as a titled friend of Cordelia, pretending to be a music hall artist, plays with admirable spirit and humour, and Miss Nina Oldfield is clever enough to make the wishy-washy Joyce appealingly sympathetic. Mr. Garry Marsh has a difficult task as Dickie, as he has a good deal of sticky sentiment to unload to his mother and to his wife, but he gets through it with infinite credit and sufficient manliness. Miss Helen Morris is dangerously alluring as the vampire; Mr. Ben Webster's love-making is as attractive as it always is; and Dame May Whitty and Mr. Stanley Turnbull are both capital as the heavy parents.

The play was very well received on Thursday afternoon, and Mrs. Grein bowed her thanks between Miss Halstan and Mr. Webster, who produced.

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THE PAX ROBERTSON SALON.

Ibsen's First Play.

Miss Pax Robertson and her associates have a real genius for making discoveries in dramatic literature. Already we have seen at the tiny Bedford Hall in Chelsea plays by Russian, Italian, French, Chinese, and Scandinavian authors, hitherto neglected in this country. If the plays were better acted and given in a larger theatre, these salon performances would attract a good deal of attention. On Sunday last two plays were presented in English for the first time. The first was a delicious eighteenth-century comedy by the famous Danish dramatist, Baron Ludvig Holberg, who has been described as the Shakespeare of Denmark. "Henry and Pernilla," which is said to be his masterpiece, was produced in the first Danish theatre in Copenhagen in 1724, and it has remained in the repertoires of the Scandinavian theatres ever since. The subject is the familiar story of the valet apeing his master, and the maid pretending to be his mistress. It is wittily dealt with, and some of the situations are quaintly amusing. A side light on the affectations

of the Denmark of the time is given in her cousin broken-hearted, Lénore seats herself by him and tries to console him, and his intended wife by talking very bad in a few moments propinquity and opportunity prove too strong, and Dalaurier is making fervent love to the not unwilling Lénore.

Mlle. Jeanne Casalis was delightful as Diana; her delicate humour and charm were alike irresistible. M. Raoul Marco was very sound and amusing, and had some good things to say which he said perfectly, and M. de Warfaz and Mlle. Djimmy also contributed some remarkably clever acting.

'UN CRANE SOUS UN TEMPETE.'

By Abraham Dreyfus.

Madame Miss M. Clarke-Jervoise
Monsieur Mr. George de Warfaz
Monsieur has nothing to say but has a great deal of acting to do, while Madame, for perhaps ten minutes, loads him with reproaches, having worked herself into a fury because he arrives home very late. Try as he will, the poor man cannot get in a word, but has to listen to her upbraidings; with as much patience as he can muster until he produces a jewel which she supposes (while we doubt) was to celebrate her birthday, and the lady changes her note and falls into his arms.

M. de Warfaz showed once more what a versatile and capital actor he is as Monsieur, and Miss M. Clarke-Jervoise acquitted herself with credit as Madame.

THE FRENCH PLAYERS.

The second matinee performance of Mr. J. T. Grein's French Players took place at the Court Theatre on Tuesday afternoon, the 16th inst.

The excellently chosen programme consisted of a dialogue, a short three-act comedy, and a monologue.

'LA NUIT D'OCTOBRE.'

By Alfred de Musset.

Le Poete M. George de Warfaz
Le Muse Mlle. Alice Gachet

A young poet, sorely wounded by the faithlessness of his mistress, seeks consolation from the Muse. The dialogue showed M. de Warfaz capable of excellently quiet and intense work as the poet, while Mlle. Alice Gachet was impressive as the Muse.

'LES PETITES CURIEUSES.'

Comedy, in Three Acts, by Tristan Bernard.
Brégnace M. Raoul Marco
Georges Dulaurier

M. George de Warfaz
Lénore Mlle. Georgette Djimmy
Diana Mlle. Jeanne Casalis

This was a delightful trifle, light, witty, and with four brilliantly contrasted characters. Dulaurier, solemn and earnest, is in love with the captivating Diana, but finds her too worldly. To please Dulaurier she assumes the virtues he admires, much to the amusement of Dulaurier's elderly friend Brégnace, the utterly non-moral and irrepressibly cheerful raisonneur of the play, and of Dulaurier's cousin, Lénore, Diana's friend. Platonic love withers into boredom, and in Brégnace's flat, lent by him to the lovers, Lénore tells Dulaurier that Diana has sent her to break the news that she is not keeping the appointment. Believing

Messrs. James Styles and Whitlock have received instructions from the receiver for the mortgagees to sell by auction the freehold modern theatre known as the Hippodrome, Rugby, at the Mart, Bank-street, Rugby, on Thursday, June 8, at 2.30 p.m.

The Hippodrome is the only theatre in the town, has seating accommodation for about 800, and is fitted with all conveniences. To view and for further particulars application should be made to Mr. L. B. Lewis, solicitor, 34, Market-place, Long Eaton; to Mr. Stanley Blythen, 12, Low-pavement, Nottingham; or to the auctioneers, Bank-street, Rugby, and 44, St. James's-place, London, S.W.1.



'WHIRLED INTO HAPPINESS,' AT THE LYRIC.

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Memorable Matinee at Drury Lane.

Although the new Drury Lane has been reopened barely a month, it has already been put to a beneficial purpose, and no more deserving institution could have been selected than the Newspaper Press Fund, on behalf of which institution a matinee was given on Tuesday, the 16th inst., resulting in no less a sum than £3,500 being raised. To Mr. B. A. Meyer, the Hon. Organiser of the matinee, every credit is due for the success which attended the performance, the long programme including many of the leading artists of the day. The King and Queen, ever ready to help a good cause, honoured the occasion by their presence, and having with them the Duke of York and other distinguished personages. Upon their arrival, Viscount Burnham presented to their Majesties Sir Alfred Butt and Mr. B. A. Meyer, whose little daughter presented the Queen with a charming bouquet of carnations.

The programme opened with the admirable recital by Mr. Matheson Lang of a well-written prologue by Mr. Reginald Arkell, entitled "The Street of Ink." This poetic appeal was followed by the appearance of Mr. George Robey, of whose sustained popularity further evidence was afforded. The amusing interlude by Beatrice Mayor, "Thirty Minutes in a Street," served an excellent purpose in affording opportunities for the appearance of nearly thirty leading actors and actresses in various characters, some of which concealed their identity. Miss Ellen Terry in the role of a short-sighted lady was conspicuous in the crowd, more particularly when she was presented with a large bouquet by little Teresa Mayor. Sir Harry Lauder had, of course, a great reception; his songs were "Bella, the Belle of Dunoon," and "Singing the Thing to Make You Cheery," into which he introduced a verse, setting forth how over a cup of tea with the Prince of Wales he incidentally referred to having made the acquaintance of his Royal Highness's father and mother, an impromptu which caused general laughter. Then followed Miss Teddie Gerard's apache dance, and Mr. Harry Welchman's excellent rendering of a new song, "The Top of the Hill," both these items being well received. Miss Phyllis Neilson-Terry appeared in the Potions scene from "Romeo and Juliet," and her performance met with keen appreciation. The interval that followed was taken up by Sir Gerald du Maurier offering Mr. Fred Taylor's original designs for the covers of the programme for sale. They were disposed of for 100s.

In a brief speech he paid a high tribute to the English Press, which he described as "the finest in the world." After a performance of Mr. Herman Finck's "Melodious Memories" by the orchestra, Mr. Jack Buchanan scored with his song, "Too Much Mother," from "A to Z." The Monastery scene from "Decameron Nights" was impressively played by the members of the Drury Lane Company, and Miss Madge Titherage recited with spirit the poem "Lasca," by Frank Desprez.

In the Guards' Parade scene from "The Curate's Egg," Mr. George Grossmith and Mr. Nelson Keys caused much merriment. Mr. Edward Knoblock's "The Seven Ages of Woman" afforded Miss Constance Collier opportunity for the pleasing recital of the accompanying verses, which served to introduce several charming little actresses in Zara Mainwaring, Daphne du Maurier, and Blossom Forbes-Robertson. Mr. Joseph Hislop followed with a fine rendering of "O! Paradiso," from Meyerbeer's "L'Africana." Sir Arthur Pinero's amusing trifle, "A Seat in the Park," was well played by Mr. Dion Boucicault and Miss Irene Vanbrugh, and Mr. Benno Moiseiwitsch was applauded for his piano-forte solo.

Finally, Miss Sybil Thorndike, in a scene from "The Trojan Women," by Euripides, impressed the audience by the intensity of her acting. She was supported by Mr. Lewis Casson. Madame Kirby Lunn, surrounded by the various artists who had done so much to make a success of the matinee, then sang a verse of "God Save the King." Before leaving the theatre the King had expressed his extreme pleasure with the entire performance, and his satisfaction that it should have yielded such gratifying results.

Viscount Burnham during the interval presented to their Majesties the Hon. W. Hulme Lever (representing Lord Leverhulme, President of the 1922 festival of the Newspaper Press Fund), Mr. Robert Keir, Chairman of the Committee of the Fund, and Miss Ellen Terry, representing the company of artists who had given their invaluable services.

SHAKESPEARE STUDENTS' SOCIETY.

The Shakespeare Students' Society, under the direction of Miss C. A. Arfwedson, continue to carry on the good work down Chelsea way. At the Bedford Hall recently they put on "The Winter's Tale"—a considerably abridged version of it and in the simplest settings. Speaking generally, the ladies were better than the gentlemen. Miss C. A. Arfwedson was good as Hermione, and achieved a prodigious degree of immobility in the final statue scene; whilst Miss Lillian Grant was a good-looking Perdita and Miss Violet Kitching was effective as Pauline, albeit she did not always seem too sure of her lines. Only one or two of the men, however, made any deep impression. Among these exceptions one must certainly place Mr. S. A. Robbins, an actor of dignity and refinement, who made an entirely interesting Leontes. Several of the others spoke at that excessive speed which is not conducive to good diction. Mr. Donald Kinghorn as Polixenes was somewhat of a sinner in this respect; and, moreover, had a make-up which was far too young for the part. Mr. John Peck as Autolycus proved to be the possessor of a pleasant-sounding voice, but made but little of the humour of that "snapper up of unconcerned trifles." Mr. Reginald Lambert's Florizel was, however, more in the picture. It was at least youthful and exuberant.

Complimentary Benefit. Mr. Douglas C. Phelps, who has for nearly a quarter of a century been the proprietor and lessee of the Alhambra Theatre, Stourbridge, is about to retire, and a complimentary benefit to him has been arranged for the evening of Wednesday, the 31st inst., when an attractive variety programme will be submitted.

THEATRICAL GARDEN. PARTY.

Novel Attractions.

In order that a record crowd may be able to move comfortably about the Royal Hospital Grounds and Ranelagh Gardens, Chelsea, on the occasion of the Theatrical Garden Party in aid of the Actors' Orphanage—to be held on June 23—the organisers are having a mammoth bridge erected to connect the two enclosures. This should completely obviate the pressure which was occasionally noticeable on the existing connecting pathways last year.

Beneath this bridge there is to be a street coffee stall with all the usual "trimmings," and in order to emphasise the illusion that the guests are actually partaking of coffee and savouries at midnight, the archways are to be screened off and lit within by electric light. In another part of the grounds will stand a replica of a corner of Caledonian Market, whereat members of the Actors' Club will dispose of all manner of bargain odds and ends. Nearby will stand the imposing figure of Dame Clara Butt, who, at a price, will black the boots of all comers.

"My Garden" is to be Gladys Cooper's feature, and as her stall is to be fashioned as a rose-bower set in the heart of an old-world garden, a charming attraction it should prove. Miss Cooper is to have no adult assistants, but instead will be surrounded by a bevy of the prettiest children from the Actors' Orphanage and the children of several of our leading actors and actresses.

Mr. Huntley Wright is spending all his spare time in preparing a series of heart-to-heart lectures on "The Ideal Home," with a special appeal to women. Here are a few of his subjects: "Washing Baby," "Bills and Book-keeping," "Dressmaking," and "Mending Father's Trousers." The Daylight Follies (Messrs. Grossmith and Malone), for the arrangements of which Mr. Felix Edwards is to be chiefly responsible, is to be on exceptionally big lines. Contributing to this entertainment, by the kind permission of their respective managements, will be the entire companies of the Winter Garden, Shaftesbury, and His Majesty's Theatres.

In the outlying districts of London numbers of parties are already being formed to travel to the Gardens by Samuelson Motor Coach or Blue Bird Daimler Service, both of which firms are not only selling admission tickets but also quoting specially low figures for the hire of their vehicles.

"THE IMPOSSIBLE HUSBAND."

Comedy, in Three Acts, by Leslie Kyle, produced at the Pier Theatre, Eastbourne, Monday, May 15.

Jeannette Mona Kinsman
Lionel Brooke Roy Lorraine
Pauline Westcott Cynthia Fane
Ronald Hesketh Oswald Griffiths
Duchess of Tufton Nance Harwood
Angela Skellington Helen Vicary
Duke of Tufton Beresford Lovett
Horatio Nesbitt Leslie Kyle
Mr. Juxter Robert Chester

Written with the avowed intention of making as little demand as possible upon the mental faculties of the audience in following the new comedy, the author has also pointed out that he has written of simplicity, but not for probability; on the other hand, however, the dialogue is often witty and amusing.

Ten years before the opening of the first act, the Duchess of Tufton has been deserted by a hard-drinking husband, and as time passes by funds gradually run lower and lower, and she is left with an only son, whose future is a great anxiety to the loving mother. Hearing nothing of her husband for such a long period, she determines to sacrifice herself for the sake of her son, and marry a very rich, but coarse, common man, named Horatio Nesbitt. The duchess gives a dinner at her house, the guests including the vulgar Horatio, when the real husband appears in the guise of a temporary butler, supplied by a firm of caterers. In a sporting spirit he agrees to carry out his duties, and in the course of the evening Nesbitt becomes very drunk, and utterly disgusts the duchess, and the next morning she dismisses the impossible suitor. The real husband has made good during his years of absence; a reconciliation takes place, and the Duke and Duchess are happily reunited. Sandwiched between the essentials of the plot an exciting family jewel chase adds variety.

To Miss Nancy Harwood, as Duchess of Tufton, fell a good deal of work, and this she supplied in a very clever and polished manner; Miss Cynthia Fane, tall, handsome, and attractive, was a distinguished Pauline Westcott; Miss Mona Kinsman was a pretty and pert French maid, Jeannette; and Miss Helen Vicary caused merriment as Angela, the deaf aunt. The regular character of the vulgar Horatio Nesbitt was undertaken by the author, Mr. Leslie Kyle, and he succeeded in making the part a very realistic, but disagreeable one. Mr. Beresford Lovett contributed a sound, polished performance as the Duke of Tufton; Mr. Roy Lorraine, in a "dude" part, caused laughter; Mr. Oswald Griffiths was a smart Ronald Hesketh; and Mr. Robert Chester a helpful detective, Juxter.

A course of six lectures, free to members of the British Drama League, will be given in connection with the International Theatre Exhibition, at the Victoria and Albert Museum, South Kensington, opening on Tuesday, June 6, when Mr. Gordon Craig will speak on "The International Theatre." Succeding lecturers are Mr. H. Granville-Barker, Mr. G. Bernard Shaw, Sir John Martin Harvey, Mr. John Drinkwater, and Mr. Basil Dean.

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Special Syllabus Classes for Diploma, Wednesday evening, 7.30; Thursday evening, 8.30. Vacancy for Apprentices. Small premium. A Special Step-Dancing Class is held on Saturdays, 1.30 to 4.30. JUDITH ESPINOSA, 17, Great Titchfield-st., Oxford-circus, W.1. Museum 1648.

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WEDNESDAY, MAY 24, 1922.

PERFORMING ANIMALS INQUIRY.

THE outcome of the deliberations of the Select Committee regarding the allegations of cruelty to performing animals, the report of which has just been adopted, is not likely to cause dismay among the exhibitors of that class of entertainment. Of all the birds, beasts, and fishes regarding which allegations were made, cruelty has been proved apparently in only one instance—that of the chimpanzee—for it is per-

formances by that animal alone which have been prohibited. Why a member of the monkey tribe should be singled out for exception we are unable to understand. The training of such an animal should prove no more difficult than that of an elephant or a lion. In any case, there are few acts of that description existent in England, and it may be claimed that the efforts made by a section of the community to make the performing animal a thing of the past have been abortive.

The Committee have, in fact, gone no further than to recommend that there should be a closer supervision than at present. Owners of performing animals, we are sure, would welcome the closest supervision, provided, of course, that those in authority do not exceed the limits of reason. The trainer has to exercise the greatest patience and perseverance in order to get his pupils proficient in the various tricks which they are desired to perform, and a man who can give evidence that he can train a horse or a dog to do a certain trick on one occasion without any semblance of cruelty should certainly have a free hand in regard to other animals. Animal trainers are quite as humane and kindly disposed as other members of the community. Owners of domestic pets can affirm that the surest way to set a dog or a cat against the performance of any trick is to treat it harshly. It is by the promise of reward that the best results are obtained. If a trainer is able to encourage in an animal a natural aptitude to do things that are not usual with his kind, there is no reason why he should be debarred by fanatics from so doing.

We learn that Lieutenant-Commander KENWORTHY, who had charge of the Performing Animals Prohibition Bill in the House of Commons recently, has been saying that the supporters of the Performing Animals Defence League had to agree to a compromise or no progress would have been made. The compromise, we think, is a pretty considerable one.

The League is out for nothing less than absolute prohibition, and all they have gained is a variation of already existing legislation, the effect of which will be to impose irksome conditions of more or less value to the position. He was certain, added Commander KENWORTHY, that the R.S.P.C.A., the League, and all animal lovers would be keenly disappointed. Commander KENWORTHY can probably speak for his own society, but we doubt if he has any claim to reflect the opinion of the R.S.P.C.A. Certainly he has no business to speak for "all animal lovers." In common with the bulk of the British public, we yield to no one in our love for animals, but we strongly protest against the suggestion that the entertaining and educative examples of animal sagacity and accomplishment that are presented on the stage should be debarred, and their costly equipments "scrapped," in order to please a few cranks, whose only object is to deprive the people of their pleasure. They raise a clamour about a few instances of alleged cruelty, some of which are purely imaginary, and yet make no effort to restrict cases of barbarities to animals which pass daily before their eyes.

If, as is suggested by the Commission, any Committee of Control is appointed, it should carry with it a recognition of the right of animal acts to exist unhampered by scurrilous attacks from unscrupulous opponents. Now that a full inquiry has been made into the cruelty allegations, the red-hot bar and spiked collar posters should be made to disappear from the hoardings and the tubes. They are intended only to incite the public to a hostile demonstration whenever an animal act is shown.

We trust that now that a Parliamentary Commission has dealt with the question, public feeling will be allayed, and that managers will be able to book animal acts without any fear that their audiences may disapprove of the performance.

AS YOU LIKE IT.

What We All Want.

"Only the best plays will satisfy the average audience of to-day," says Miss Lena Ashwell. And, only the best houses will satisfy the average manager.

If there isn't a big lump in the box-office, there's a big lump in the throat.

The order of depression: Slump—lump—ump!

No Laughter, Please.

Titta Ruffo says he likes chocolate cakes. Don't tittle!

Appropos of laughter, it isn't all he-he! In "Lass o' Laughter" it's she-she!

Theatrical Euclid.

Can a straight play be produced in theatrical circles?

Is "The Wheel" a straight play? Or is it round, because it always gets one?

And is it possible for Galsworthy and Pinero to run on cycles?

Lauder's Secret.

"Scotsmen hate saying good-bye to a man and to money," Sir Harry Lauder tells us. They particularly hate saying good-bye to him because he represents both.

When Phyllis Terry revives "Trilby," people are asking, what will her trill be like?

1st Johnnie: "I should call Smith our best actor."

2nd Johnnie: "But you've never seen Smith!"

3rd Johnnie: "No!—that's why."

No Theatrical Genoa.

You do not find actors attending Conferences, because it is their job to act as well as talk.

I hope Mr. St. John Irvine is wrong in warning us against flapper actresses.

He thinks the flapper will cause the theatre to come a fopper!

TOUCHSTONE.

THE PLAY IN PARIS.

Parisian Comedy at the Potiniere—Ditto at the Capucines—Independent Theatrical Performances.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The new four-act comedy, "Un Jeune Ménage," presented Wednesday at the Potiniere by Louis Verneuil, would have suited the habitués a few years ago. To-day the subject is considered flimsy, for it is only Sacha Guitry who can at present successfully launch a play without a plot. Verneuil, a proficient playwright, tells us through his hero, Jourmet, an idle young society spark, the aphorism of marrying in haste and repenting at leisure. The fellow marries Madeleine to be rid of an irksome mistress, and they immediately realise they were not intended for each other. The natural course of divorce is suggested, but a legitimate pretext is needed, and Jourmet offers to take the responsibility on his own shoulders, handing his wife a package of love letters from another girl. Madeleine is vexed, and declares that she, having a lover, is also guilty. The husband cannot tolerate such a situation and investigates, ascertaining it is only a pretence on the part of a jealous wife. They become reconciled, but the glimmer of real affection was nothing more than a violent attack of amour-propre. Consequently they actually obtain a divorce some months later. After two years' absence Madeleine visits her former husband to consult him on the advisability of remarrying, when Jourmet cynically recommends absolute freedom, with the up-to-date maxim that true happiness is not to be found in the marriage lines. These crude ideas are propounded in a long series of dialogue, void of action, the redeeming feature being the admirable manner in which the comedy is acted by André Luguet and Jane Danjou.

"Arsène Lupin." On Friday the Porte St. Martin withdrew "Les Deux Femmes," after a short run, and revived the four-act detective play of Maurice Leblanc, stage version by F. de Croisset and M. Leblanc, with André Brulé in his original part, and C. Bernard as the police inspector. "Arsène Lupin" has often proved a trump card, and only two years ago had a run with Brulé at the Theatre de Paris.

"Ce que l'on Dit aux Femmes." "What You Say to a Woman" is the best translation of the title of the three-act piece by Tristan Bernard, produced on Friday evening at the Theatre des Capucines. The author has temporarily abandoned his play of romance, as this new production shows. Hirsion, returning from New York, has never forgiven the friend who tempted his spouse to break her conjugal fidelity, and he gets his own back by delegating a nephew to lay siege to the heart of the former tempter's wife. She falls a ready victim to the young fellow's flattery, but quickly recovers her moral equilibrium by betrothing the Don Juan to her own niece, to avoid danger. This modern comedy is well written, and still better played by Paul Bernard, Cousin, Mmes. Jane Provost and Merindol, the latter as an amorous cook.

Theatre des Deux Masques. This little house of horrors, a sort of rival of the Grand Guignol, has presented a new mixed bill, composed of five items. The sensation is "Solitude," two acts, by Pierre Palan, which is the story of a Canadian police agent entrusted with the control or collection of local tithes. Living with his wife in a log cabin, he explains the necessity of going into town on official duty, but his object is to rob himself, and he returns at night for that purpose. The woman, hearing a noise, fires her revolver and kills her own husband. Another drama is "Vers l'An Delta," by Ch. Hellem and Pol d'Estoc. A noted physician obtains permission to make an experiment on a female prisoner about to be executed, to ascertain if the brain exists after the head is severed from the body. A young girl medical student offers to be the medium and is mesmerised. When the murderer is guillotined the medium shows spasms of

pain, and finally faints. The doctor is frantic, being unable to awaken the girl, who happens to be the daughter of the public prosecutor, and he goes mad when his medium also expires. "Le Tureau," sketch by Jack Abeille, the cartoonist, is a tale of the turf. "Edouard," one-act farce by Ernest Dupré, concerns a burglar who is detected by a comedienne in her flat. But the cunning fellow is so persuasive that the lady permits him to make love, become her protector, and accept, unknowingly a sum of money he has previously appropriated from her apartment. The programme closes with "Le Procédé Vibrant," a rather risky proposition. The new bill of Marcel Nancey should please his habitués.

"Martine." Continuing the series of performances at the Mathurins, the Chimere Stage Society has presented "Martine," piece in five tableaux, by Jean Jacques Bernard. A soldier returns to the village home of his grandmother, where he meets a peasant girl, Martine, chaste and pure, who falls violently in love with him. However, he marries another girl in his own station of life, while Martine is wedded to a farmer in spite of herself. Later they have a sentimental talk and realise they have lost mutual happiness by not becoming man and wife. At least, they imagine so. This poetical essay is long, and would be dull were it not so well acted. "Intimité," one-act, by Jean Victor Pellerin, is a sort of domestic dialogue wherein a married couple exchange commonplace impressions while thinking of other things they would not have known. And these intimate thoughts are materialised by apparitions.

"Le Loup de Gubbio." Fernand Bastide conducts the destinies of the Grimaud, another similar organisation, and offered his periodical show on Wednesday, reviving the above three-act piece of A. Boussac de St. Marc, created last year, and inspired by Edouard Schuré. The clever author dissects the minds of two noble women in the middle ages, caring for the same athletic young giant, a sort of oncast they seek to tame, and known as the Loup de Gubbio. It is a work of considerable promise, and the author should have a future as a playwright.

"La Marque." Still another group, known as the Pantins, gave their performance at the Theatre Albert I., introducing Maurice Cavalier, an author of promise, in "La Marque." Jean has rehabilitated a shady past by good conduct during the war, and falls in love with a pure girl, Helene, to whom he confesses his misdeeds and craving for power by any means. They marry, and the wife undertakes the task of helping him to live an honest life. But a jealous rival exerts Jean to more adventurous enterprises and prevails on him to elope with her, so that he ultimately becomes an important politician, owner of a newspaper existing on blackmail. And it is his faithful wife who comes to him in the hour of misfortune and once more puts him on the right path. The three acts are strong, the action rapid, and "La Marque" is really an excellent work, superior to some of the pieces occupying the evening bills at regular theatres.

"Jeanne d'Arc." For the annual celebrations in connection with the fête of Jeanne d'Arc, the municipality, in conjunction with the management of the Odeon, offered for the Paris schools three free performances of the five-act drama of Jules Barbier, which was produced in 1873, with Mme. Lina Felix, at the Gaite, and dedicated to Ponté. Mme. Rene Pierny now revives the rôle, formerly also played by Sarah Bernhardt at the Porte St. Martin, and during the turn of which she seriously hurt her leg. Barbier's "Jeanne d'Arc" is acknowledged to be imperfect as a drama, but it is an excellent patriotic work.

THE DRAMA IN AMERICA.

"Partners Again"—"What the Public Wants."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, May 6.—"Partners Again," a comedy, in three acts, by Montague Glass and Jules Eckert Goodman, produced recently with great success at the Selwyn Theatre, has brought Barney Bernard and Alexander Carr together again in the rôles of Abe Potash and Mawruss Perlmutter. On the opening night the play was given a vociferous reception, the unanimous verdict being that this, the fourth comedy of the Potash-Perlmutter series, is the funniest of them all. Abe and Mawruss are now in the automobile business, and they are the same quarrelsome pair that made audiences laugh till their sides ached when they were partners in the clothing business. Only once, at a point in the final act, does Potash commend an action of Perlmutter's. "Well, well," he remarks, "for the first time in twenty-five years my partner agrees with me. Maybe I'm wrong." Their dealings in a certain car bring them into association with a couple of crooks, and all hands are taken before a U.S. Commissioner. The car is called the "Schenckmann Six," and sells for two hundred dollars. One of the crooks reforms, and invents a substitute for petrol, which saves the partners from ruin. The love interest involves Potash's cousin and typist, Hattie, and the firm's foreman. Bernard is inimitable as the unctuous, kind-hearted

and somewhat muddled Potash, while Carr plays to perfection the part of the energetic and more aggressive Perlmutter, with the customary gold teeth and gold heart. One of the most mirthful scenes in the play occurs when Potash's blundering throws into each other's arms the young couple he wishes to separate. Adele Rolland, Lee Kohlmer, Jennie Moscovitz, Edwin Mordant, and Max Waizman do good work in prominent rôles. The first and second acts are laid in the office and salesroom of the automobile firm. The last act passes in the office of the U.S. Commissioner, six weeks later. The piece is expected to have a long run.

"What the Public Wants." The Theatre Guild's final production for this season is Arnold Bennett's play of English newspaper life, which bears the above title. It is now being acted for the first time in New York, at the Garrick Theatre, audiences in one or two other cities having seen it some time ago. Charles Dalton appears as Sir Charles Worgan, and gives an excellent characterisation. Louis Calvert, as the egotistical theatre manager, Holt St. John, gives the play some of its most interesting moments. Margaret Wycherly, Claude King, Moffat Johnston, and Jane Wheatley play their parts effectively.

A YOUTHFUL PORTIA. The final arrangements for the International Theatre Exhibition, which is to be held at the Victoria and Albert Museum, with the co-operation of the British Drama League, the Actors' Association, and other societies and individuals connected with the stage, are now being completed. The whole of the exhibits from the recent exhibition at Amsterdam have been received at the museum, and considerable additions have been made to the British, American, French, Italian and other sections. A dark-room is being fitted up to contain about 100 lighted models of theatre scenes. It is hoped that the exhibition will be opened on June 1 or 2.

THE TRIALS OF AN UNDERSTUDY.

SOME STORIES OF DALY'S.

By DOROTHY SHALE.

An understudy's life is not an altogether happy one—to paraphrase Gilbert and Sullivan.

Yet with it are associated awkward moments and thrills which really make the life interesting.

But I am really "fed up" with understudying. For nearly five years I was understudy to Miss José Collins in "The Maid of the Mountains" and "Sybil," and—perhaps this is a record—I have played, though an understudy, no fewer than 350 times at Daly's, sometimes eight or nine weeks at a stretch, and mostly for Miss José Collins.

The Last-Minute Call. Understudies generally will agree with me that the work is exacting in the fullest sense. It is very trying, for an understudy never knows when she will be called upon to undertake the part she is understudying. It is the last-minute call that is most exacting to the understudy—that is the

are saying to themselves "I am sorry I came to-night," and the understudy feels sorry too. This feeling comes like a wave over one.

And, apart from fighting down that feeling within, you have to remember your words and also that there are other artists acting with you who are quite certain of their parts, and whose artistry might easily be spoilt if you forget any of your words.

Encouragement from Comrades. I must say I have been extremely lucky in my appearances at Daly's. Everybody has been so kind and helpful to me—from the leading man and the "star" I have understudied to the humblest of the stage hands. They have all known me for many years. I was practically born on the stage. My mother was an actress, and all my life I have been associated with the theatre. Most of the artists have known me since I was a little girl. I always knew I had the sympathy of the stage hands at Daly's, for when I made my appearances I used to hear them say: "Cheer up, Miss. Do your best. You are all right." It charmed me always to hear these words of encouragement.

There is a great responsibility in understudying a brilliant actress like Miss José Collins, not merely because she is the idol of all theatre-goers and a great "star," but because, as I have before stated, you have to be careful not to "let down," so to speak, the other artists in the play.

José Collins's Kindness. Whenever I played for Miss Collins during her rehearsals for the new Manchester productions she used, if possible, to come and dress me and make me up. And as soon as I was called for my first entrance she would dash away from the theatre lest her presence would upset my nerves. Miss Collins has always been very kind and considerate to me.

Once in "The Maid of the Mountains" I went on the stage half-way through the play, as Miss Collins became ill and could not finish. And in "Sybil" Miss Collins fainted half-way through the second act. I had to make up and dress hurriedly to be ready to do duty for her, but she got better and resumed her part. For the rest of the evening I waited in the wings in case of emergency. That was a most trying ordeal.

Mr. Robert Evett one day came to me in a great hurry and took me to Cardiff, where Miss Collins was opening her provincial tour. She had had the bad luck to lose her voice, but otherwise was perfectly well. She was able to play her part, but could not sing. I was made up and dressed, and I took my place in the wings until the given moment when I had to go on. In the second act Miss Collins found it impossible to sing a very important duet. So she beckoned me from the wings, introduced me to the audience, and left me to sing the duet for her. Miss Collins afterwards came on the stage and finished her part in the play.

As I have stated, I am fed up with understudying, and I have made up my mind to avoid it in the future. I have served my apprenticeship, and feel quite capable of playing my own part, and hope one day my ambition will be realised.



MISS DOROTHY SHALE.

great ordeal. If she knows a day or so before she is to appear things might run more smoothly; but an understudy never knows from one minute to another when she might be called upon to take the part she is, at any rate, supposed to know.

On one occasion, which I shall never forget, I went on the stage for Miss Jean Sinding in "Sybil" and played the part of the Grand Duchess after half an hour's rehearsal. Miss José Collins dressed me in one of her own evening frocks and did my hair, so that I should be sure to get on the stage in good time. And when I faced the audience, believe me, Miss Collins trembled as much as I did—no doubt in sympathy with me.

It is a great trial for an understudy to play the leading part, for all the time she feels conscious that everybody in the audience is disappointed that the artist they had come to see was not playing. You feel, somehow or other, that people

AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR OWN CORRESPONDENT.)

CAPE TOWN, April 27.—OPERA HOUSE.—S. L. Mr. Leonard Rayne; G. M. Mr. Grant Fallowes; D. African Theatres; M. Mr. H. Lane Bayliff.—Horace Hodges and his company opened the Cape Town season with the American comedy, "Lightnin'," attracting excellent houses. It is a play that has "Lightnin' Bill Jones" as a dominant figure, and in that character Mr. Hodges introduces us to an impersonation that is cleverly played by this actor. Neville Brook was good as John Martin. As Raymond Thomas Frank Tennant gave a capable rendering, but his delivery at times was somewhat hurried. As the Judge, H. Lane Bayliff was excellent, and Miss Margaret Damer was good as Mrs. Jones. Miss Lorna Milne gave a capital embodiment of Millie Buckley; Miss Winifred Izard did well as Margaret Davis. The rest of the cast was in good hands. "Grumpy" was staged April 27.

TIVOLI.—M. Mr. John S. Goldstone.—An excellent bill for the week commencing April 26, and drawing crowded houses.

A novel and well-produced act is Jack Taylor's "Dream Stars," presented by Henry Weste, Kathleen Brette and Irene O'Dare. Mr. Weste has an excellent voice, and his songs were delightfully rendered. The two ladies sing well. In fact, the act is one that has merit and attraction to make it the top-liner of its South African tour. Dan Raynor and Roy cause amusement with their comedy. A really clever and artistic act is that of Jack Riskit and Betty in their trapeze show, and they richly deserve the big rounds of applause. Hilda Denton, comedienne and dancer, is a bright little artist, putting through some excellent dancing, and possessing a very pleasing voice. Margaret Norton and Gladys Simmonds, vocalists, won success from their opening night. Tom Finglass, the coon delineator, made a hit with his artistic act. Tom will make good in South Africa. The Melodians, with their artistic musical act, did well.

BEHIND THE SCENES.

There is a certain West-End house where everything is assumed to be prosperity and harmony—in more than one sense of the word—but where harmony is apparently disappearing into thin air, with the wolf just scratching his ear before he taps gently at the door.

Was the leading lady really ill, or was it a case of real pique, and had a matinee anything to do with her "indisposition"?

The members of the cast of a big West End success have just received provisional notice.

A young composer, who, incidentally, rather fancies himself for the Adonis stakes, has grown a moustache with the sole object of hiding a pimple on his upper lip.

With all the "lack of support," there was no shortage of district messenger boys in the "A Prodigal Daughter" queue on Saturday.

We heard a good deal about the revue's great Press stunt at the baths, but we saw no results.

A well-known actress, passing along Victoria with a man friend last week, wasn't at all pleased when he asked her if she remembered, as a child, helping the milkman on his rounds—for a shilling or two a week.

But how different are others. A famous comedian is only too proud to tell you that he began as a Camberwell newsboy.

The suburban leading lady was very sad when, after spending a whole morning being photographed in baseball kit, pictures appeared in print without her name. Bad luck!

The latest addition to the A.T.M.'s Officers for 1922 is an interesting one.

What was the actor-manager of Theatre A doing at Theatre B's stage-door 'phone the other night?

There is a decadent lyric author whose presence is rather offensive—in more senses than one. At a recent meeting of his acquaintances it was suggested that he had really been dead for the last two years, but was endeavouring to conceal the fact. One never nose, does one?

THE VARIETY WORLD.

Vaudeville Golfing Society—"Rockets" 150th Performance—Alterations at Liverpool Olympia—The Midnight Follies.

Vaudeville Golf.

The next match of the Vaudeville Golfing Society is at Sudbury on Friday next. It is the monthly bogey competition and play will commence at 10 a.m. Will Mr. Alfredo please note, as the secretary, Mr. R. Hind, has not his address.

Bert Levy and Poor Children.

Mr. Bert Levy, who during last week headed the programme at the Liverpool Empire, gave a matinee on Saturday to the poorest of the poor children of the city. The theatre, kindly lent by Messrs. Moss Empires, was crowded by about 2,000 little ones, and such was the demand for admission that Mr. Levy had to cut short his programme and refill the place again. His film cartoons and "talk" proved a source of great delight to his little guests, who went away with recollections that will not soon fade.

"Rockets" 150th Performance.

Despite the hot weather, "Rockets," which celebrates its 150th performance at the matinee to-morrow (Thursday, 25th inst.), is drawing huge audiences to the Palladium. The Palladium, by the way, in consequence of its special ventilating system of ozonated air, is one of the coolest theatres in London.

Fine Golf.

Jesse Jacobson had the round of his career at Chorlton, Manchester, last week, when he went round in 73 (three under bogey). An onlooker says that his play was wonderful.

Liverpool Olympia.

Great changes are to take place in the Liverpool Olympia. During June and July it will be closed for structural alterations, which will enable the management to return to the circus and spectacular type of entertainment, with which the building originally opened. It is proposed to make the place a jumping-off ground for big shows of all descriptions, prior to their appearance in London, while variety turns may probably figure less frequently on the programmes. The theatre will possibly become a one-performance-per-night house. On Monday, Bank Holiday, the attraction will be Wylie-Tate's revue, "Peep Show," and for the autumn are booked Pavlova, "Way Down East," the Griffiths film, "Moths," and the Wylie-Tate pantomime, "Mother Goose."

A Real Top.

Sam Laven and Billy Cross, our old friends, Julius and Brutus, who took the Bill this week at the Granville, quite took the audience's fancy. The real genuine "top" in fact. Roman Sports and Pastimes are still their forte—after Caesar—a great deal after Caesar in fact. Their "cod" statuary is one of the greatest music hall laughs of the time.

The Midnight Follies.

The new Midnight Follies programme, headed by Miss Sophie Tucker, at the Metropole on Monday night, had all the elements of a real first night. There were many encores, wonderful enthusiasm, flowers and speeches. Miss Tucker sang seven songs before the guests would permit her to leave the floor. Her song, "A Man Who Trusts a Girl is a Fool" provoked great laughter. June and Walter Williams, from "Fun of the Fair," Fred Duprez and Teddie Royce, Jun., and girls, made up an entertainment of great variety. There is an extension to-day (Wednesday) to 2 a.m., and again on Friday, when the "Tons of Money" company, from the Shaftesbury Theatre, will be present. Leslie Benson will also have a party on that occasion.

The 'Flu Fiend at Work.

The new and interesting collaboration between Miss Dorothy Vaughan and Miss Mini Cliff, which was promised at the Granville, Waltham Green, on Monday, had perfect to be postponed, for the four fiend 'Flu had been at work. However, we understand that this couple will be seen at Waltham Green shortly.

Monica Daly and Frank Marr.

Miss Monica Daly and Mr. Frank Marr, aptly described as "A Brogue and A Banjo," are having a most successful week at the Granville this week. And, if clever banjo work, neat dancing, and bright patter can do the trick, this talented couple are certainly right there all the time.

An Appreciated Gift.

Mr. C. Haile, managing director and his co-directors at the Granville, Waltham Green, have just been presented with a fine couple of military photographic groups, which adorn the walls. These were presented by the Royal Field Artillery (Fulham) Cadets, in which unit Mr. C. Haile holds a captaincy, and a very popular officer he is too.

Just Right.

There is no reason for the patrons at the Holborn Empire this week to feel the heat-wave, for unrolled to their eyes is a deliciously cool prospect of Alpine scenery. This is due to the presence on the bill of "The Monks of St. Bernard" that fine singing show, which has now run two years without stop, and is just as welcome with West End audiences as it is elsewhere.

George Robey's Understudy.

Mr. Tom Reno is the understudy to Mr. George Robey in "Round in Fifty" at the London Hippodrome. Mr. Reno has had both revue and pantomime experience. He was principal comedian in "The Lovely Limit," "All Tramps," and "I'm Sorry," revues, whilst his work as Buttons in "Cinderella," at the Royal, Bath, and the Baron in "The Babes in the Wood," at the Lyceum, brought him his present engagement with the Wylie-Tate management.

The Hippopanto.

The pantomime at the London Hippodrome next Christmas will be on that most popular of all nursery stories "Cinderella." Just before going to press we were informed by Mr. R. H. Gillespie, at the Moss Empire headquarters, that no other production will be needed there in the meantime. "Round in Fifty" seems certain to go on until panto-time!

Mr. Scott Argyll.

We learn that Mr. Scott Argyll, who is at present in Australia, under the direction of Mr. Harry G. Musgrove, has made a big success, and is likely to have his stay considerably extended. In fact, arrangements have been made for him to tour New Zealand as well. Ridiculous Recco has just returned to England after a very happy tour under the same direction.

Albert Darnley, Jun.

Albert Darnley, jun., the light comedian and dancer, opens shortly in Ventom Swift's "High Heels and Stockings," to play the part of Jack Chaser. Mr. Darnley has had considerable revue experience, having played for some time in Mr. Albert De Courville's "Zig-Zag." "Same to You," &c.

Music Hall Ladies' Guild.

The committee acknowledge with grateful thanks donation of £5 5s. from Messrs. Willson, printers, of Leicester; a collection of £5 from Dr. Walford Bodie, who is uniting in his efforts in collecting for the Guild; also 11s. collected by Healey and Spencer.

During the past month a large quantity of clothing has been distributed, most of it quite new. At least six families have been supplied with new boots or shoes, in addition to clothing. All this entails a greater outlay than even the substantial grants that have paid to them each week. This does not include the usual list of pensioners or the forty orphan children whom the Guild educates and maintains. It will thus be seen how very necessary it is that all help on "Forget-Me-Not" Day (Tuesday, June 6), to make a record collection, so that the good work can be continued. Information can be obtained from the Guild Offices, 18, Charing Cross-road, W.C.

Dennis Hory.

Recently concluding an engagement in "The Golden Moth" in the provinces, the popular baritone Dennis Hory is now fulfilling a few special engagements in Manchester, Liverpool, and Newcastle, returning to town next month, when he will appear at the Stoll Picture House. Dennis has been offered a leading part in an important new production, due in the West End in a month or two.



Photo, Raeburn Studio, Cheltenham.
A YOUTHFUL READER OF "THE ERA" MASTER HARRY DALY, AGED FOUR, SON OF PAUL DALY.

M.H.A.R.A.

The 1245th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday last week, when the following members were present: Messrs. Harry Marlow (chairman of committee), Harry Mason, Hymack, Alf Herald, Fred Woodhead, Barry O'Neil, J. W. Craig (hon. trustee), Monte Bayly (hon. treasurer), Fred Herbert, (V.P.), Reg Ewen, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. Halpin, stage manager of the Empire Theatre, Swansea, was appointed as agent in that town. Mr. Len Beaver, of the "Golden Lion," Coventry, was appointed as agent in that town in place of the proprietor of the "Golden Cross" Hotel. The agency in Liverpool was arranged to be transferred as from Monday, May 29, to the Adelphi Chambers, Lime-street. Several cheques were ordered to be drawn, and the meeting terminated.

Members of the M.H.A.R.A. are particularly requested to note that the business of the agency in Liverpool will, on and after Monday next, the 29th inst., be transacted by Mr. Tom McKay, from new offices, at Adelphi Chambers, Lime-street, where all communications must be addressed.

Visitors to Brinsworth.

Mr. Jack McKay, accompanied by Messrs. Nathan, Geo. and Louis Jackley, visited the Benevolent Institution last Sunday week, and after having a chat with some of the old inmates, and looking over the buildings, expressed their pleasure with all they had seen, and left a cheque and a piece of silver for each of the old artists.

Wilkie Bard.

As in the West End those in suburbia have given Wilkie Bard the heartiest of receptions on his return after his lengthy tour in the Colonies. Chatting with Wilkie the other evening he confessed that although he had a most enjoyable time in Australia and New Zealand, there were many times when he sighed for his usual morning ramble over Hampstead Heath. Wilkie says it will be difficult to persuade him to stay away from home for a similar period.

Nella Allen.

Next Monday Nella Allen will resume the Controlling tour at Newcastle, and not the Moss tour, as previously stated. This week Miss Allen is concluding the L.T.V. tour at Woolwich, and is looking forward to the week-end, when she hopes to carry out a non-stop run to the North on her famous "Spa" racing car, with which she has completed her journey around the provinces for some time past.

Death of Mrs. Vivian Foster.

Our readers will bear with sincere regret, after a long and painful illness, of the death of the wife of Vivian Foster, who passed away on Sunday morning last. The sympathy of many friends will be extended to Vivian and his son in their great bereavement.

Korace Sheldon.

At the People's Palace recently Korace Sheldon was in the chair at a special concert under the patronage of the Duke of York, and was later requested to meet the Royal patron, who personally complimented Korace on his share of the entertainment.

Fisher and Lea.

That clever dancing pair, Fisher and Lea, who produced their new act recently at the Ardwick Empire with decided success, are making their reappearance in town this week at the Ilford Hippo.

Jimmy Jewel's Latest Success.

The reception accorded to Jimmy Jewel and his clever company in the new sketch, "Deliriums," at the Metropolitan last week, was most enthusiastic, and it proved a great laughing tonic. Next week Jimmy resumes the Controlling tour at Leeds.

Royale Circus at the "Bush."

Joe Peterman, the originator of "Lads of the Village," "Sons of the Sea," and other successful shows, is bringing his "Royale Circus" to Shepherd's Bush next week and setting up the "candy ring" on the stage. Whimsical Walker, the favourite of many Drury Lane pantomimes, is the chief clown. Florence Hamel is a bare-back rider of skill and daring. She made a success with Barnum and Bailey, and has spent literally all her life in the circus.

Christmas Entertainment Settled.

Mr. E. H. Bostock, J.P., late member of the Glasgow Town Council, has again entered into a contract with the Corporation to supply them with a first-class circus company for the Christmas and New Year holidays for six weeks. It will be remembered that Mr. Bostock had the same contract last winter, when the circus, and, in fact, the whole carnival was such a pronounced success.

Golda-Penville Quartette.

The Golda-Penville Quartette were a big success at the Palace, Tottenham, on Monday night. They are featuring an all Lawrie Wright programme, including "Masks and Faces," "That's How the World Was Made," and "The Night of the Ball." All big applause getters.

Miss Anna Kornby.

Miss Anna Kornby is featuring "Golden Dreamboat," in the revue, "Hullo America!" Miss Kornby writes that this is an outstanding hit everywhere.

Bud Richie.

Bud Richie is making a big success with "Tell Me That Story of Old Missouri," with Ventom Swift's "All Aboard" revue.

Miss Gertrude Kaye.

Miss Gertrude Kaye is featuring Worton David and Horatio Nicholls' new ballad, "That's How the World Was Made," in "Sammy in Society," and she wires from the Hippodrome, Nottingham, this week of the tremendous success she is making with this number.

Great Lester.

At the Empire, Cardiff, last week, Great Lester, the novelty ventriloquist, commenced another season on this side, and was assured of a hearty welcome for his refreshing act, which made such a success here last year. Arnold Astor and Great Lester are big chums, and the former invited his colleague down to his farm in Sussex for the week-end.

Holloway and Austin.

At the Stratford Empire last week, Holloway and Austin opened on the Moss tour. In September they are sailing to America to play 35 weeks on the Shubert circuit.

Billy Rutherford.

When our Derby representative looked in at the Derby Hippodrome the other night he met Billy looking remarkably well after his recent trip to South Africa, from which he has just returned. Billy had been spending an enjoyable day with his old friend, Ernest Vincent, who is now manager at the Hippodrome.

Bert Maddison.

Occupying a premier position on the bill at the South London recently, Bert Maddison was in excellent form with his original burlesques, in which he is capably supported by a lady in the box. Bert remains in town for a few weeks, and was last week at East Ham.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. "Edinburgh Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Horace Jones and Partner, The Three Lombards.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that twenty-three death levies are now due upon the 1922 books. Red stamps twenty-one.

Rich and Galvin.

That clever dancing pair, Rich and Galvin, are still dancing their way to fame in "Rockets" at the Palladium. These boys are shortly taking delivery of a two-seater car, with aluminium body, with which they intend to cover all their provincial trips, but this, of course, depends upon the date of concluding at the Palladium, which, at the moment, seems a long way off.

Ivor Vinton.

Looking in at the Palladium the other afternoon, we found Ivor Vinton reading a letter he had received from his pal, George Wood, who is en route for the Antipodes. Just before leaving England George saw "Rockets" at the Palladium, and not being able to see Ivor after the show, took this opportunity of writing him a few words of appreciation. Ivor, who is naturally delighted, has now quite recovered from his recent accident.

VAUDEVILLE GOLFING SOCIETY.

Dave Carter Cup.

Once more the Fates and the weather-clerk smiled upon the Vaudeville Golfing Society at the Competition (by Bogey) for the Dave Carter Cup yesterday week. There was nothing but praise for the Sudbury course—undoubtedly one of the best round London—and all the members are finding their best form in consequence. Up to the 18th hole, there were at least 18 protagonists well in the running, and the winner, Mr. Arthur Hanlon, ran out by a very narrow margin, one down against Messrs. Billy Merson and Dave Carter, who tied with 2 down. There were four or five in the third place (3 down). Mr. Hanlon (a 24 man) played an exceptionally good round. He is an interesting player with an unorthodox grip which eluded him in good stead on this occasion. He plays a tremendously long ball. The first hole (bogey 5) he did in four and never really stopped afterwards. At the 6th (236 yards) his drive was a good way past the green. Mr. Billy Merson and Mr. Dave Carter both played their good steady game. Occasionally, however, Mr. Merson failed on the green, taking 3 or 4 putts at several holes. Mr. Carter looked like winning, but put his tee-shot at the 18th of the first hole, but it was the same old tale of unsteadiness on the green. Mr. Will Fyffe caused the usual favourable comment with his work with his iron clubs and putted the 9th hole from the verandah of the club house.

Among those present were Messrs. Tecker, Jesse Jacobson, Dick Jell, W. J. Bleach, Bert Weston, W. S. Wheeler, J. C. Humphries, Harry Restori, Charles King, Geo. Sanford, Horace Lane, Horace Sheldon, O'Gorman Bros., Charles Austin, Len Fisher and R. Hind. Mr. J. C. Humphries created his usual sensation by nearly knocking out a caddy with a brassie shot.

SOPHIE TUCKER.

In "Round in 50."

Miss Sophie Tucker, the popular American comedienne and jazz queen, who recently made her debut here at the First Park Empire, joined the Hippodrome's rollicking and beautiful revue "Round in 50," on Wednesday, and added considerably to the attractiveness of that already exhilarating scene, the San Francisco Cabaret. Miss Tucker, who has a very entertaining and individual way with her, and a decided sense of humour, sang four numbers "Dapper Don," "Blue Bird," "I Know That," and "Perfect for Me," and her success was undoubted. Miss Tucker is accompanied on two grand pianos by her two syncopating boys, Ted Shapiro and Jack Carroll.

George Robey is at his funniest in this revue—quite one of his best impersonations—and Miss Helen Gilliland, Miss Renee Reel, Mr. Alec Kellaway, Wallace and Barry Lupino, and other members of the company all do fine work. The "My Lady Liqueur" Ballet, The Romance of the Tea Leaves, and the Californian Orange Grove scenes are delightful stage pictures, and altogether "Round in 50" is a show that should on no account be missed.

A SOLDIER ACTOR.

Joseph R. Cunningham, who next week presents at the Empire Theatre, Chiswick, a musical extravaganza entitled "Under the Apple Tree," is an interesting personage. Soldier, explorer, actor, author, manager, he is a person not only of many parts, but of great charm of manner and wide experiences. From managing for the late George Edwards he went to the Colonies, where at one time he was looking after the interests of Miss Ada Reeves, at another doing some wonderful trekking in Rhodesia and Nyassaland; incidentally he took a hand in chasing Von Lettow Forbach out of British, through German, and into Portuguese East Africa. Amongst his close friends on this latter occasion he numbered the late Frederick Courtney Selous (the great lion hunter), who was killed near the Rufiji River; Cherry Kearton, the famous explorer and naturalist; George Outram, the big game expert, the news of whose heroic end at Taveta reached London a few days ago; and Colonel "Jerry" Driscoll, C.B., D.S.O.

"Under the Apple Tree" is a very attractive and entertaining new musical extravaganza. It is bright, tuneful, humorous, and beautifully dressed and mounted. The opening is of a novel character, and discloses the company in a state of distress, because they are unable to present the Rufiji River, Cherry Kearton, the famous explorer and naturalist; George Outram, the big game expert, the news of whose heroic end at Taveta reached London a few days ago; and Colonel "Jerry" Driscoll, C.B., D.S.O.

LIGHTWEIGHT BOXING CHAMPIONSHIP OF THE PROFESSION.

TO THE EDITOR OF "THE ERA." Dear Sir, I notice in this week's issue of the "Era" that Mr. R. H. Gillespie is giving a Silver Challenge Cup for competition, for the Light-Weight Boxing Championship of the Profession, and that this is to be contested for by Barry Lupino and Laddie Cliff. Might I, as an old amateur boxer, point out that a contest between two men does not constitute a competition? If this is to be a competition for the Light-Weight Championship of the Profession, entries should be solicited, and if the entries number more than four, sufficient boys should be drawn in the first series, so as to reduce the number of remaining competitors to four, eight, or sixteen, as the case may be.

This would then be a competition. I also notice that the contest is to be fought under Amateur Boxing Rules, and that it is to be of five rounds. Under Amateur Boxing Rules it can only be of three rounds, i.e., two 3-minute and one 4-minute round. Furthermore, the light-weight weight limit under A.B.A. rules is 10 stone.

I might be tempted to enter for this competition myself, as I can still make 10 stone without much difficulty. I apologise for trespassing on your space, but if this championship is to be taken seriously, then let us have it carried through in a proper manner.—Yours faithfully, WILL HAY.

THE KNICKERBOCKER CLUB.

Opened by Sir Harry Lauder.

CHARITY NOT FORGOTTEN.

The sumptuous new professional club established at 7, Great Newport-street, under the style and title of the Knickerbocker, was opened on Sunday. There was a big gathering of notabilities, but such were the excellence of the arrangements and the extent of the premises that there was no sense of overcrowding. After the company assembled had made a tour of the premises they adjourned to the stately ballroom, which extends across the whole of the top floor, and the formal opening ceremony was performed by Sir Harry Lauder.

Mr. O'Gorman's Speech.

Mr. Joe O'Gorman, in introducing Sir Harry Lauder, paid a deserved tribute to our music hall knight. When the scheme was promulgated, said Mr. O'Gorman, all were of opinion that the one man to perform the opening ceremony was Sir Harry. They were all proud of the honour which had been conferred upon him in his knighthood, and in the course of his forty-two years' experience he knew of no one whose profession were more pleased to see thus honoured. Sir Harry had, moreover, borne his honour with true dignity, but there was no "big head" about him. To the boys he was still "Harry Lauder," and they hoped he would consent to become the first president.

The Opening Ceremony.

Sir Harry then rose and declared the club formally opened. He said that he was very appreciative of the honour thus conferred upon him. A funny thing had happened that day—He had been out in the country wearing knickerbockers, but had changed into his present clothes. He should have kept his knickerbockers on. The variety profession was no mean profession—it was one of the constituents of the British Empire—something solidly built. No success could be built in a few days, and he knew that there were men whose constant aim for years had been to build up a reputation for healthy and innocent entertainment. Thus there were no people so much respected as the variety profession. And why not—for they were the greatest doers of charitable work in existence.

Big Gifts for V.A.F.

Sir Harry then suited his action to his words and handed Mr. Albert Voyce a cheque for one hundred guineas, to be

given to Mr. Harry Marlowe for the Old Pros' Home. Tell them, he said, that although divided from the footlights, and new and fresh faces and talent have arisen, there are still those who knew them long ago and think about them sometimes and will do so as long as they live. Mr. Voyce having acknowledged the donation in a suitable speech, Sir Harry went on to speak about Sunday shows. If they were in America, he said, they could not have had that gathering. In America they work seven days a week, and he hoped that the pro. would never sacrifice Sunday's rest for the sake of money. Finally, in accepting the hon. presidency, he said that he hoped that the club would grow in success every day and that its conduct would be for ever held up as an example to the variety profession. Later in the evening Sir Harry announced that a further cheque for £50 had been presented by an anonymous donor and that Mr. T. Reece, the billiard champion, had promised to arrange a benefit match for the good of the V.A.B.F.

A Happy Evening.

The remainder of the evening was spent in dancing to the strains of Mr. Alf Leonard's Knickerbocker Band, whilst for those who did not want to "trip the light fantastic" there were supper and a party in the lounge. This room, by the way, is beautifully panelled in light oak, and such trophies as the Water Rats' Annual Billiard Handicap Cup and the Vaudeville Golfing Society Shield adorn the walls. Above the lounge in successive stages are the dining-room, writing-room, billiard room, and the ballroom—all beautifully panelled and tastefully decorated. Among those present were Mr. Billy Leonard, Miss Crissie Leonard, Miss Maie Bacon, Miss Valerie Moore, Mr. Jack Edge, Mr. Morris Harvey, Mr. Bert Weston and his daughter, Miss Sybil Weston, Mr. Lew Lake, Mr. Harry Ristori, Mr. Protti, Mr. Fred Russell, Miss Lorna Pounds, Miss Toots Pounds, Mr. Harry Ray, Mr. Fred Curran, Mr. and Mrs. Bert Vasco, Mr. and Mrs. Harry Barrett, Mr. Joe O'Gorman, Mr. Jack Morrison, Mr. George Sanford, Mr. Dave Carter and Mr. Albert Voyce. Sir Thomas Lipton sent a letter regretting his inability to attend. Everybody was congratulating Mr. William Bankier, to whose energy and artistic sense the club owes its origin, upon the success of the evening.

"PEEP SHOW."

At Stratford Empire. "The Peep Show," from the London Hippodrome, is staged here this week. The attractive "On the Road" scene caught on at once, and Mark Lupino and Mona Vivian were soon on good terms with the audience. Lupino, as usual, made his mark in the "brown bowler" episode, the house roaring at his inopportune interruptions. Miss Vivian acted well, and sang charmingly, and altogether the joint efforts were excellent.

In the Dutch garden scene, Mr. Andrew Higginson, with Miss Alice Watts, scored heavily with "Ever Since I Can Remember." Later, Mr. Higginson, in the topical song, "John Citizen," quite took the popular fancy. "The Valley of Echoes" scene was decidedly the most effective, the magical changes of costume, make-up, invented and designed by Adrian Y. Samoiloff, being introduced. Miss Jean Allistone, in the echo song, was most successful, and the whole scheme was warmly received. Once again Miss Vivian must be mentioned in her artistic rendering of "Bimini Bay." Altogether an excellent show.

Collins's Music Hall.

At the meeting of the L.C.C. yesterday, the Theatres and Music Halls Committee presented a report, in which it was stated in reference to the renewal of the licence of Collins's, Islington Green, which had been extended for three months from Feb. 28 last, that a conference was taken place between representatives of the Council and Mr. Gulliver, and the latter has now undertaken to limit the productions at the premises so that there shall be no congestion of either the stage or dressing-rooms. In view of this undertaking, the Committee were of opinion that certain of the matters raised in connection with the detailed survey need not now be pressed. Mr. Gulliver has forwarded his proposals for dealing with the other matters raised by the Council, and these are, subject to certain modifications which are being suggested, in the Committee's opinion satisfactory. The Committee were therefore of opinion that there is no objection to the licence being extended until Nov. 30, 1922.

Terry Wilson.

The popular light comedy star, Terry Wilson, who made such an excellent impression in town recently at Shepherd's Bush, hopes to produce two new numbers this week at the Palace, Burnley. Next week Terry resumes the Controlling tour at Southend, with Portsmouth and Southampton to follow.

The Olloms.

After a long absence from town, Francini and Elsie Olloms returned to town last week at the Chiswick Empire in their novel entertainment, and were given a hearty reception. This clever couple are playing Hackney this week. Quite a unique act, introducing a lady conductor in a variety of juggling and musical entertainment.

Leslie Strange.

Leslie Strange, Bolton to Aberdeen. Hilda Nelson, London to Rochdale. Fred Duprez, London to Westgate. Robb Wilson, Birkenhead to Stratford-on-Avon. Bruce Green, London to Manchester. Rich Hayes, Birmingham to Leeds. Noni and Horace, London to Scarborough. Lily Morris, Leeds to London. Will Hay, Warrington to Huddersfield.

Ernie Mayne.

The simple one, Ernie Mayne, is quite right when he says "Always, fresh, never twice alike," as we find him back at the Holborn this week after only six weeks' interval with an entirely new budget of songs. Ernie has again found the public taste in his latest, "Hullo, Mister What's A Name," "What Y'er Think of That," and "Millions of People."

Bob Anderson.

On the Keith circuit just now, Bob Anderson and his polo pony, who were last week at Washington, are making a big impression on the other side.

Billy Caryll.

During the past few weeks, while Billy Caryll has been appearing on the L.T.V. circuit, he has been seen and approached by important West-End producers for the autumn, but he has, we understand, not come to any decision regarding offers made to play principal comedian. This week Billy, with Hilda Mundy is appearing at the Grand, Clapham, and next week conclude their present London season at the Kilburn Empire.

Marie Lawton.

Making a brief visit to town this week at Shepherd's Bush, Marie Lawton resumes her provincial tour at Bournemouth next week, and does not return until the end of July, when she opens at the Chiswick Empire.

Adam Tomlinson.

At the Empire, Newcastle, recently, Adam Tomlinson introduced a new number, "The Chef at Rowton House," which found immediate favour, and which is also being featured this week at the Empire, Birmingham.

Vanwy Chard.

That charming young Welsh songstress, Vanwy Chard, has just concluded a most successful season in town on the Moss tour, and this week commences a provincial tour at the Palace, Salford.

Foster and Ninon.

Foster and Ninon, who are this week paying a return visit at the bottom of the bill at the Palace, Blackpool, return to London next week for another season on the L.T.V. tour, with several new items and new gowns.

Dorothy McBlain.

Last Thursday evening Dorothy McBlain was called upon to deputise at the Kilburn for three nights—in the absence of Dorothy Lena—and was given a hearty welcome upon her reappearance at this

THE LONDON MUSIC HALLS.

THE COLISEUM.

Ruth St. Denis and Ted Shawn have retained the delightful Japanese Suite and the picturesque Xochitl in their terpsichorean repertoire at the Coliseum this week and have introduced new features which, if such a thing is possible, exceed in general excellence the former ones. These include "Cappriccio," a contra-puntal dance, charmingly executed by Misses Graham, May and Bowen, three very accomplished young ladies; the "Dance of the Black and Gold Sari," exquisitely performed by Miss St. Denis, who is a complete mistress of graceful movements with beautiful fabrics; and a Suite of Spanish Dances, the best of which is "Allegrias," rendered by Mr. Ted Shawn alone.

A newcomer to the Coliseum is May Wirth, a wonderful equestrienne who does the most marvellous trick-riding on a series of handsome thoroughbreds in a spectacular novelty entitled "Horseical Frolics." She is aided by the agile comicalities of Philo, who is fairly described as the "world's greatest riding comedian." The whole show, which involves the use of a miniature circus ring, is attractively presented, and every detail of the presentation has been carefully studied and rehearsed and supplied by experts. The draperies and construction work were designed by Miss May Wirth herself, and the music, very appropriate and tuneful, composed by Miss Stella Wirth, A.I.C.M.

Miss Peggy O'Neil makes a very welcome return in "Kippers and Kings," and the hearty reception accorded to Noni and Horace showed that their previous successes at this theatre had not been forgotten.

Marilyn and Florence open the programme with an artistic comedy novelty entitled "At the Tennis Courts," in which they do some clever juggling with tennis balls, cigar boxes, hoops, and Indian clubs. An interesting debut is made by Baroness Helena Hoven, the famous Russian violinist, who, in national costume, plays some very agreeable selections from her repertoire.

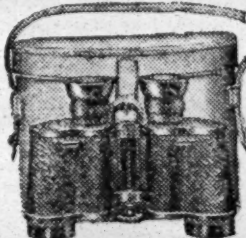
There could be no mistaking the tremendous popularity of that talented cross-talking couple, Joe Cohan and Anna Dorothy, "two wise fools," who show extreme wisdom in the selection of their particular form of foolishness. Their act went remarkably well, and Miss Dorothy in particular showed herself fully alive to the laughter-making possibilities of every line she spoke, and never rested for a moment.

Others in the bill are the Medini Trio very much at home on "unsupported" ladders, and popular Jack Lane, the Yorkshire Yodel at the piano.

THE ALHAMBRA.

Barbulesque of melodrama finds a couple of clever exponents at the Alhambra this week in the shape of Messrs. Fyne and Hurley. With the assistance of the inevitable "cheer-ld" they make excellent play out of the vagaries of the transporting drama, and excite hearty laughter. Endowed by nature with a pretty voice and appearance, and with the aid of a sensible and artistic set, Miss Dainty Doris, who will be remembered as the Lyceum's panto's Cinderella, wins many plaudits.

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with several numbers, including "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms," whilst Mr. Eric Blore, with his new and successful sketch, "Wild Woodbine," was responsible for some hearty laughter in the Alhambra's vast auditorium. Capital assistance is lent in this playlet by Miss Lindsay Gray as a Scottish aunt, and Miss Eradine Price as a perky abigail.

There is plenty to suit every taste in the item presented by Billy Wells and the Elclair Twins. Striking and chic costumes to charm the ladies' eyes, a little bit of singing for the music lovers, and a deal of character and acrobatic dancing for everybody's delectation. There was a big reception for this talented trio. That humorous travesty from across the Herring-Pond, "A Dress Rehearsal," is here this week, whilst that excellent Scottish comedian, Mr. Will Fyfe, pays a very welcome re-visit after but a week or two's absence, and more than justifies his quick return to the West End for his wonderful studies of Scottish life. Other items on the bill are Frank and Vesta, the popular dancing experts, and the Keatts, in a Dutch musical picture—a regular *tableau vivant* with one fine accordion work.

VICTORIA PALACE.

One expects a good bill at the Victoria Palace, but even allowing for that, this week's programme is an exceptionally fine one. At its head is that famous entertainer at the piano, Miss Margaret Cooper, whose delightful work proves as popular as ever. She is singing "Ypsilanti," "Little Cannibal Coon," a series called "Four Flapper Songs," and "Annie." Another musical turn of great artistic merit is the violin playing of Miss Olga Morselli. This brilliant little lady is an intense and virile player, and the beauty of tone she obtains is remarkable.

Bart and Edie, a low comedian and a pretty lady, amuse greatly with song, dance, and very funny business. The lady wears some charming costumes, and sings very pleasingly. "I Never Knew Till Now," etc., being one of her most successful items. Then we have the always welcome Miss Daisy Wood. She is at her brightest and breeziest with such lively numbers as "Oh, Mr. Music Professor," "Ma!" and the rather more sentimental "Oh, Mammy, Weep no More." Even after three songs, the audience is loth to let Daisy depart.

Recently back from America, to very quickly find his way to the Victoria Palace, is Mr. Bert Levy, the creator of that amusing type of "movie," the animated cartoon. In his present delightful and "captivating" show, Mr. Levy, however, devotes most of his time to a very original form of entertainment. He sits at a table on which is apparatus somewhat of the nature of a magic lantern. He sketches on what may be regarded as a lantern slide, and as he works his drawing is projected, simultaneously, on to a screen. Mr. Levy is an exceptionally fine artist, and the rapidity with which he works, and the excellence of the results, are really astounding.

Bert Groves obtains a very good reception for his comedy, his burlesque number, "Give a Cheer," being particularly appreciated, and Masu, the Japanese marvel, assisted by Turi, gives a high-class and interesting act. There is still one more turn, and that a very important one—Billy McDermott, tramp comedian. When Mr. McDermott describes himself as a comedian, he does not exaggerate. Neither do we exaggerate when we say that he is a very fine comedian. Moreover, he is something new. His style is individual and his material fresh. And in some curious way he manages to leave his grotesque low comedy with charm! He is not merely funny now and again, but funny all the time, and no sooner has he finished than one longs to see him again. With his tramp and his tumbler, he is certainly a huge success at the Victoria Palace this week.

HOLBORN EMPIRE.

Mr. Augustus Yorke heads the bill here this week in the new American playlet, "Abe, the Hero," by Lawrence Gratten, and keeps the house in roars of laughter by his clever humour as a comical Jew. The plot deals with Abe, who has married the widow of a hero and is constantly reminded of his predecessor's bravery. Burglaries have been frequent in the neighbourhood, so Abe, with the aid of his butler, enacts a little scene for his wife's benefit, that makes him appear the hero. His wife discovers the ruse, and the tables are turned on Abe when a real burglar enters and relieves them of their valuables. Mr. Yorke is ably assisted by Mr. Freeman Mead as the butler and Miss Minnie Pine as the wife.

Miss Ruth Asfor contributes some clever impressions of Miss José Collins, Miss Ella Shields, Miss Lee White, and others, and proves her dramatic power in a scene of an Italian peasant woman on trial for life. The William Macpherson Syndicate present those clever and polished vocalists, the Monks of St. Bernard, in "Reminiscence." This is a rich musical treat. Geo. Calver, the female impersonator, sings excellently "The Swallows" and "The Kingdom Within Your Eyes," and is heartily acclaimed. Ernie Mayne scores heavily, as he always does, with "What's-a-Name" and "My Old Man's a Dustman." He had a great reception. Elsie Gregory is a brilliant pianist, and her one number proved her a vocalist of decided merit. Arthur Jacobson, the singing and dancing violinist, contributes a polished performance. "That's a Song That I Heard in My Childhood" and his "Jazz" finale brought him rounds of applause. Rolf Slater, the vocal comedian, in "I am From Siam" and a Swiss number; Frank Le Dent's clever juggling; and the Kenna Bros.' funny airman stunt complete the fine programme.

SHEPHERD'S BUSH EMPIRE.

Nellie Wallace heads the bill here. She is giving three numbers, "I am a Daughter of the Foam," a song about a warming pan, and her famous principal boy number. All are good, but the last, with the wonderfully funny business that is introduced, is a great item. Miss Wallace obtains, of course, an uproarious welcome. A delightful musical act is that contributed by Marie Lawton, a fine, well-trained, and charming young soprano. Miss Lawton first sings "Ave Maria," accompanying herself on the harp, then "Dance On, Pierrot," to her own piano accompaniment, and, finally, Tosti's "Good-Bye," with the harp again. This clever little lady's brilliant singing and playing are deservedly rewarded with loud and enthusiastic applause.

Bruce Green, the well-known dame comedian, also scores greatly. His first song is a well-written one, entitled "That Was Enough for Me," and his second, a Spanish burlesque number, with a most comic dance. The Four Jacksons, three ladies and one gentleman, dancers, are very successful, particularly with their pony dance, and Page's Animated Dolls provide an extremely amusing quarter of an hour. Miss Rosie Lloyd, with two fine numbers, "Ma!" and "Sally," is tremendously popular. As always, she is charmingly attired, and gets her songs across in a typically artistic manner.

Sandy Powell is a great delight, although the mere titles of his two songs—"Are You Working? No, Are You?" and "Let's All Go Into the Workhouse"—would hardly suggest mirth. He is, however, extremely amusing, particularly in his second item, when, as a lost policeman, he is interviewed by a little girl whose brother has fallen into the river.

TOTTENHAM PALACE.

The Tottenham Palace bill of fare this week includes the Four Clovelly Girls, who style themselves "the world's greatest club manipulators." One thing is certain about these young ladies—that the performances they go through with gaily-coloured clubs sets the audience wondering. Perhaps the keenest wonderment, or expectation, is, which of the quartette will first get a crack on the head, for the flying "props" appear to be continually going dangerously near the performers. But nothing happens, only a continuous whirl of gaily-coloured missiles, and, as, in the end, all is pleasant smiles, this may be correctly described as a happy turn in the programme.

Sam Mayo quaintly styles the part he takes in the programme as A Change for the Better. This must to a great degree be a figure of speech, for people do not particularly desire any change in Sam. His style is generally acceptable to his audience.

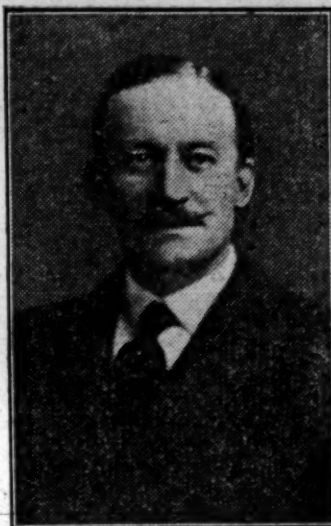
The burlesque comedian, Bert Maddison, grips the attention of his hearers. His enactment of an Army officer, with a descriptive song, is a clever piece of business. His subsequent vocal contributions keep the audience fully interested.

F. Golda presents the Golda-Penville Quartette, featuring Edith Penville (flautist), Kathryn Lake (soprano), Carmen Hilliard (at the piano), and Alfred Cunningham (baritone). This is a delightful musical scene. Anna Hana appears in character-studies from her repertoire: Dim and Bill, in "The Funny Man and a

Ladder," keep the audience alternating between laughter and wonderment. Eddie Walker, comedian, is as entertaining as ever, and Bobbie Kerrigan, the Middy of Mirth, tells some funny stories.

HONOUR FOR NORWICH PROPRIETOR.

A well-deserved honour has been conferred upon Mr. Frederick William Pitt by the Norwich City Council in electing the well-known proprietor and amusements caterer to a city aldermanship. His colleagues on the Council could scarcely have made a happier selection or one more cal-



F. W. FITT.

culated to meet with popular approbation. Mr. Pitt is still a comparatively young man of 51 years, but he has a record behind him of nearly 21 years of public service. When the residents in the ward in which he was born first elected him as their representative, Mr. Pitt was then the youngest member of the Council. Today he is its senior member, and it is in committee, where the work is hardest, that Mr. Pitt has devoted so much of his time and rendered such great public service to the city. During the corresponding period Mr. Pitt has been, in association with his brother-in-law, Mr. E. H. Bostock, of Glasgow, the leading amusements caterer in the city. Mr. Pitt married Miss Fannie Wombwell Bostock, and the former is the residential partner in connection with the control of the Norwich Theatre Royal and the Norwich Hippodrome. Of the latter, Messrs. Pitt and Bostock are the proprietors, and of the former they are lessees, the children of the late Mr. Fred Morgan still having a proprietorial interest in the theatre.

The Terriers.

At the meeting on Sunday last Howard Ward officiated as W.T., Walter Norman as V.T., Harry Griff as G.C., A. C. Astor as W.L., W. Welsh as W.D., Fred Hughes as Y.B., and Arthur Wren, secretary.

A hearty welcome was extended to Harry Cliff, A. C. Astor, and Griff upon their re-appearance in the kennel.

The following application for membership has been received:—Final notice, Jack Albert (Albert and Rogers). The election of officers for June will be held on Sunday next. The question of suspending the regular meetings of the Order during July and August will be considered.

Albert and Rogers.

Next Monday Albert and Rogers, the New Zealand entertainers, will resume the Moss tour at the Empire, Glasgow, and, after playing the Empire, Newport, the following week, go further south to Exeter and district.

FOR NOTES on FELDMAN NUMBERS

See page 24.

BALL ROOM BREVITIES.

Summer Dancing.

The huge popularity of modern ballroom dancing shows little signs of abating. Even the approach of fine weather does not diminish the jazzier ardour, for elaborate schemes of ventilation make most of the dancing rendezvous cool, and of course there are always the up-river resorts, such as Karsino and Murrays', Maidenhead, where health and pleasure can ingeniously be combined.

Karsino's New Season.

Talking of Karsino, which opened its season on Saturday, the inauguration was lent additional lustre by the presence of two exhibition dancers, Samya and Sawyer, who gave an interesting show. This clever couple have recently come from Ciro's, Monte Carlo, and bring with them all the latest and best from the sunny Riviera.

The Music Hall Aspect.

Even the music halls are sensibly affected by the new order of things. One of the most applauded items on a recent bill at the Alhambra was the turn provided by Miss Dina Harris and Mr. Ted Trevor—exponents of ballroom dancing in its highest form—who incidentally were appearing simultaneously at one of the big London clubs. Then one knows also of the popularity of Mr. and Mrs. Jack Carlton at their frequent visits to the London Coliseum.

Keen Watchers.

The fact is, of course, that there is hardly a person in the audience who is not more or less interested in the ballroom branch of the terpsichorean tree. And that they are critical also one can judge from the remarks which can be overheard in the

auditorium. No doubt many wish they could go on the floor and perform some of the wonderful and complicated gyrations which they witness. But a pretty clear floor is wanted for some of these stunt dancers; also we cannot all be exhibition dancers.

Change at Murrays'.

Frequenters of the popular Murrays' Club, and their name is legion, must have noticed the recent change in the band arrangements. Thus the popular Broadway Five are no longer in evidence, having departed to the Up River Club at Maidenhead. Their place has been taken by the Silver Stars, who share the musical honours with the Melody Five. A familiar face in the Silver Stars is Mr. J. C. Humphreys, the jazz-drummer who used to officiate in the "prompt" corner of the Coliseum orchestra. Incidentally, Mr. Humphreys is a prominent member of the Vaudeville Golfing Society, and the precision of his drum beat is extended to the rhythm of his golf swing.

Knickerbocker Club Dances.

The new Professional Club—the Knickerbocker—the formal opening of which is recorded elsewhere, is arranging for dances to be held on Sundays on the beautiful ballroom which forms the top floor. If they are always as successful as the one held on the inaugural night, there will be no grounds for complaint. A special feature is the music—supplied by Mr. Alf Leonard and the Knickerbocker band. The Club already has a one-step named after it, and the Knickerbocker One-Step is "some" number. The sort of dance to set you humming, for it is a medley of some of the old popular songs.

SONGS AND SINGERS.

Lawrence Wright Music Co.

As predicted some time ago, "Golden Dreamboat" and "Rainbow" have proved two outstanding hits of the season, and gratifying reports are being received daily of the enthusiasm the public are displaying for this number. Miss Lucille Benstead is repeating her former success with her artistic rendering of this number at the Palace, Hammersmith. Miss Maid Hughes finds it one of her biggest numbers at the Empire, Peterborough, this week.

"Rainbow" song, on which is founded the value chosen from numerous others submitted for the "Daily Sketch" Competitions this year, will be rapidly secured by artists who scored with "Silver Star," last year's value song. We predict an even bigger success for "Rainbow."

The Welsh Choir, who are this week at the Palace, Chelsea, are featuring "Masks and Faces" with great success.

Llew Davidson, baritone with the Signal Sextette, writes that "Masks and Faces" is going great, and is much to the liking of audiences at the Reid Hall, Forfar.

Alf Jepson writes that "Masks and Faces" and "Sally" are two of the biggest numbers he has ever had. This week he is playing the Palace, Salford.

Fred Barnes is also repeating his former success with "Sally" at the Empire, Islington, this week. This number is also a big winner for Alec Regan, who is now playing in "1922" at the Empire, Cardiff, and Tucker, at the Hippodrome, Putney. Applications are pouring in from artists requesting permission to use this number, which is undoubtedly one of the outstanding successes.

Mme. Riley's clever kiddies prove very successful with the light comedy song, "Give Me a Million Beautiful Girls," at the Palace, East Ham, this week. Percy Honri, at the Empire, Croydon, has a novel and successful way of working this number, and it is also featured with success in the revue "Oh! Laugh," at the Grand, Clapham.

"I've Got the Sweetest Mammy" is featured by Cole and Robbins at the Palace, Chelsea, to the obvious satisfaction of audiences there. Megan Bros. prove successful at the Empire, Finsbury Park, with the same number.

Ernie Mayne has the whole of the audience humming the chorus of his new comedy number, "Hello! Old What's-a-Name!" His dame number, "What Dyer Think of That?" is a yell.

Dorothy Vaughan and Mimi Cliff give a delightful rendering of "Sleepy Little Curly-headed Baby" and "The Memory of a Song" at the Granville, Waltham Green, this week.

Francis and Day.

The pleasurable anticipations of the music trade and of that large section of the public who look forward with zest to the advent of the yearly song annual, and its pendant volume, the dance album, are again being gratified in no uncertain fashion, both books being again fully up to the high standard of their forty prede-

CESSORS. The contents of the forty-first song annual comprise the words and music (with tonic sol-fa setting in addition) of "Coal-Black Mammy," "God Gave Each Rose a Garden," "Sweet and Low," "The Body in the Bag," "I Might Learn to Love Him Later On," "January, February, March," "Wi-Ki-Walla-Walla," "When Flossie Found Her First Grey Hair," "Any Time, Any Day, Anywhere," "I Think I'll Get Wed in the Summer Time," "You're Well Dressed if You're Wearing a Smile," "O-Hi-O," "Our Village," "Camden Town," and "Annapu."

The forty-first dance album includes (with words) "Gems From the Co-Optimists," "Romance" (waltz), "Kismet" (fox-trot), "Somebody" (one-step), "Wageritis" (one-step), "Coal-Black Mammy" (fox-trot), "Russian Ray" (one-step), "Lovely Lucerne" (hesitation waltz), "I Love You, Sunday" (fox-trot), "Brighter London" (Lancers), "Peach Melba" (fox-trot), and "Broadway" (fox-trot).

Mona Vivian, at Stratford, is, in "The Peep Show," repeating the success she made at New Cross last week with John P. Long's new song, "That's as Far as He Got." The same writer's "Poor John Citizen" has likewise a good reception. Andrew Higginson being the vocalist.

At Hford last week Ethel Hook's singing of the firm's delightful new ballad, "If I Have You Beside Me," was nightly the signal for much delighted applause.

At the People's Palace, Guernsey, the Sisters Ash are heard at their best in "Weep No More."

Dorothy Leigh, at the King's, Edinburgh, has been screeching with that tuneful item, "Pickaninny Rose."

"Plucky Old Ginger No. 6" has proved a laughable hit in Shaun Glenville's hands at the Hippodrome, St. Helens.

Keith Prowse.

"Second-hand Rose," which caused such a sensation in America, is one of those rare songs which, quaint in conception, original in treatment, and with a really good "singable" melody, is sure of success whenever and wherever sung or played. As a vocal item it was an instant and pronounced success every night as sung by Miss Norah Blaney and Miss Gwen Farrar in the popular revue, "Pot Luck," at the Vaudeville Theatre, London. Again, Miss Elsie Carlisle has created a furore with it in Fred Karno's production, entitled "1922."

As an instrumental item it is undoubtedly one of the hits of the day, and bids fair to become one of the greatest winners of the season. All America knows and hums "Second-hand Rose," and soon everybody over here will be unable to get its catchy lilt off their minds, for it has a melody which lingers long after it has been heard.

Although a comparatively new item, it is being played and asked for in almost every restaurant and cinema in the kingdom, and as a fox-trot it is an inspiration.

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NEXT WEEK'S CALLS.

MONDAY, MAY 29, 1932.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 19 NOW DUE.

ALBANY WARD THEATRES, LTD.
NOTE.—Rehearsals at all theatres at 12 p.m. All artists must attend.
JERSEY ALHAMBRA.—Lyons and O'Moore.
LYNDHURST PICTURE HOUSE.—Jackson Foster's company and Variations.
SALISBURY PALACE.—W. Ellis Slack's company in "Omar Hassan".
WYOMOUTH JUBILEE HALL.—Carlton Fredricks' company in "Little Babbie".
YEOVIE PALACE.—Ray and Evans, Stracey and Stratton.

RAYMOND London Shortly.

RAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Walter Passmore and Fred Wright present "Tit-Bits".

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Peggy and Fred Wright present "Tit-Bits".
IPSWICH HIPPODROME (rehearsal, 11.30).—W. and P. Productions present "All Put".
IPSWICH LYCEUM THEATRE.—Carlton Wallis's company in "The Maid of the Mountains".
NORWICH HIPPODROME (rehearsal, 2).—Henry Lees presents "Hooch Aye".
PAISLEY RINK PALACE (rehearsal, 12).—Three Scotch Worthies, Andrea.

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Ernie Mayne, Elkins, Fay and Elkins, Audrey Knight, We Three, New McNaughtons, Stradus and Dolly, Silver and Fox, Hymack, Five Wartons.
CLAPHAM PALACE (rehearsal, 12).—Lew Lake presents "Jack of All Trades".
CROYDON EMPIRE (rehearsal, 12).—Lewis Waller presents "Algar".
HOLBORN EMPIRE (rehearsal, 12).—Billy Bennett, Lake and Barrasford, Johnson Clark, Stagpole and Spier, Foster and Ninon, Rene and Godfrey, Ruff and Tumble, Percy Horri.
ILFORD HIPPODROME (rehearsal, 12).—Alan Edwards and Tom Heathfield present "Joy Bells".
ISLINGTON EMPIRE (rehearsal, 12).—Phillips Opera Company.
KILBURN EMPIRE (rehearsal, 12).—Harry Singberg presents "Oh! Laugh!".
LEWISHAM HIPPODROME (rehearsal, 12).—Ernie Mayne, O'Neil and Thayer, Byron and Byron, G. S. Melvin, Harry Taylor, Nibbs and Nibbs, A. Jacobsen, Jean, Andrews, Yamayama Troupe.
PALLADIUM (rehearsal, 12).—"Rockets".
POPULAR HIPPODROME (rehearsal, 12).—"Snapshots".
SHOREDITCH OLYMPIA (rehearsal, 12).—"A White Man".
WILLESDEN HIPPODROME (rehearsal, 12).—"The Scarlet Pimpernel".
WOOLWICH HIPPODROME (rehearsal, 12).—"Harry Days" presents "New Jingles".

MACNAUGHTEN TOUR.

BLACKBURN.—Edward Cooke presents "There You Are Then".
BRADFORD.—Alfonzo, Hal Bryan, Dolce Jariello, O'Brien and Harris, V. M. Gaston, Valazzi, Tom Williams, Ward and Lane.
BURNLEY.—The Popcessus, Will Hay and Co., Lily Langtry, Felovis, Thora, J. Wray.
CARLISLE.—"Charlie Goes East".
HALIFAX.—Four Richards, Jack Boot, Jack Lane, Jess and Tony, Bewick Twins, Val A. Walker.
HUDDERSFIELD.—Archie Pitt and Co. in "Mr. Tower of London".
LEICESTER.—Company as booked.
SOUTHAMPTON.—Bros. Hannaway present "Oh! I".
WARRINGTON.—Four Mackwells, Frank Melvin, Frank Merry, Hanlon Bros., Ivy de Verne, The Bro. Huxter.
Rehearsal at all halls at 12 o'clock.

RAYMOND Touring France.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fred Evison, Henry Martinez and Co., Ernie Lottings and Company in "The Plotter".
BIRMINGHAM GRAND (rehearsal, 1).—Anna and Louis, Bichette, assisted by Billy Judge, Nellie Wigley, J. W. Rickaby, King and Benson, Claude Gardner, The Four Clovelly Girls.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Cycling Brooks, Rochefort, Phyllis Dell, Nellie Nora.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Gladys Stanley, Vine and Russell, Winifred Ward, The Gresham Singers, Eric C. Peacock, Eddie Gray, Katrina and Joan.
CARDIFF EMPIRE (rehearsal, 1).—Wyllie-Tate presents "Bran Pie". Cast includes the Two Bobs, &c.
EDINBURGH EMPIRE (rehearsal, 12).—Milton Hayes, The Windsor Troupe, Zetkin, George Wilbey, Manny and Roberts, Jay Laurier, W. H. Squire, Lily Fairney and Auriol Jones.
FINSBURY PARK EMPIRE (rehearsal, 1).—"The Wyllie-Tate production, 'The Peep Show'".
GATESHEAD EMPIRE (rehearsal, 1).—Lew Lake's company in "A Mother Should Tell".
GLASGOW COLISEUM (rehearsal, 11).—Fred Collins presents "Keep Guessing".
GLASGOW EMPIRE (rehearsal, 11).—Vanwy Chard, Gilday and Fox, Stanley Logan presents "The Poor Rich". Albert and Rogers, Hanlon-Charles Troupe, The Lovick Jewels.
GLASGOW ALHAMBRA (rehearsal, 11).—Bery Levy, Olga Katzin and Hugh Miller Repertory Co., Black, White and Useless, Leslie Barker, Four Jacksons.
HANLEY GRAND THEATRE (rehearsal, 12).—Jim Nolan, Marcelle de Vere,

Hetty King, Bert Errol Dawn and Derries, and Jeff. The Faye Four.

HULL PALACE (rehearsal, 1).—John Harry and Burton Lester, Whit Ouniffe, The Three Laurels, Howard Rogers, Elsie Bower, George D'Albert, Four Sisters.

LEEDS EMPIRE (rehearsal, 1).—Stern-dale Bennett, Billy Danvers, May With with Philo and Company, Les Bastiens, Nicol and Martin, Loch and Lomond, Ten Loonies.

LIVERPOOL EMPIRE (rehearsal, 1).—The Martins, Alfredo, The Sutcliffe Family, Lester, Lily Morris, Haydn Wood and Dorothy Court, The Buchanans.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Georges Edwards Production present Jose Collins and Daly's Theatre Company in "The Maid of the Mountains".

LONDON HIPPODROME (rehearsal, 11).—Moss Empires, Ltd., present the Wyllie-Tate production, "Round in Fifty".

NEWCASTLE EMPIRE (rehearsal, 1).—Syd Moorhouse, Daly and Marr, Lee White and Clay Smith, Cornelia and Eddie, The Five Peileys, Les Pomi, Percy Edgar.

NEWPORT EMPIRE (rehearsal, 1).—Poster and Murray present "All in One".

NEW CROSS EMPIRE (rehearsal, 1).—John Laton, Nedra and Eddie McLean, Mayne and Sheridan, Jack Barry, Adam Tomlinson.

NOTTINGHAM EMPIRE (rehearsal, 1).—Skating Nelsons, Charles Perrenoff and Co., Marie Lloyd, Jay Whidden, Chas. and Billy Hartley, Florence Yaxmen, Megan Brothers.

PRESTON EMPIRE (rehearsal, 11).—Arthur Gibbons and Company in "The Rink".

SALFORD PALACE THEATRE (rehearsal, 1).—Frederic Culpitt, Marcus, Charles Hatch, The Flying Banquets, J. Alexander's Empire Grand Opera Singers, Eric Randall, Rita Follie and Pierre.

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Rockets".

SOUTHEAST KING'S THEATRE (rehearsal, 1.30).—Dan Whitley, Lalla Selbini, J. Alington Charley Opera Company in 2nd Act, "Martha". Syd Howard, Rich Hayes, Pat and Joan.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Tom D. Newell, Olga Morselli, Charles Mildred, Empire Troupe, Peckman and Zilla, Fred Curran.

STRATFORD EMPIRE (rehearsal, 1).—George Formby, junr., Ted (Kid) Lewis, Zetta Mor, Joseph Cheadam, The D'Oromondos, Frederic Benley and Co. in "All Tied Up". John Alex Brothers.

SUNDERLAND EMPIRE (rehearsal, 1).—George Shurley presents "The Future".

SWANSEA EMPIRE (rehearsal, 2).—"The Jovers, Alfred Leonard, assisted by Adeline Valery, St. Juste and Higgins, Fortunello and Cirillino, Ethel Bull, Olive and Beryl, Lillian Barnes.

VICTORIA PALACE (rehearsal, 11.30).—Cecily Courtneidge, Kirby and Hudson, Tom Clare, Gene Gerrard, Artemus, Phil and Phloia, Vic Sisters, The Bells.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Lew Lake presents "The Splinters of 1922".

RAYMOND Continental Tour.

(See page 23.)

VARIETY THEATRES CONTROL.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Bare Backs".

BRIGHTON HIPPODROME (rehearsal, 12).—"Frank, Le Dent, Fulgora, Albert Whelan, Incognita, A. C. Astor, Anne Godfrey, Nellie Wallace.

LEEDS HIPPODROME (rehearsal, 12).—"Dirk Anton, Dainty Doris, James Jewell, Arthur Ferras, May Henderson, George and Butcher, Les Tumbler.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Pins and Needles".

MANCHESTER PALACE (rehearsal, 11).—"The League of Nations".

NEWCASTLE HIPPODROME (rehearsal, 12).—"Tubby Turner, Ruth Aelor, Nella Allen, Teddy Stream, Karsavina, Walton Lester, Haig Bros. and Ryan.

PARIS ALHAMBRA.—Period commencing June 2, 1932.—Adams and Lee, Seattle Co., Albert Marconi, Treki, Aurora Cyclists, Walter Sayton and Partner, Eight Alhambra Girls, Togan and Geneva, Harry Abster, Nan Stuart, Seven Candy Girls.

POITSMOUTH HIPPODROME (rehearsal, 1).—"Old Bill, M.P.". "Sammy in Society".

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Jennie Benson, Herbert Lee, Gordon Finlay, Payne and Hillard, Carr Lynn, The Cardinals.

SOUTHEAST HIPPODROME (rehearsal, 12).—"Mercedith and Adm, Esme Willard, Joannys Wilson, Hallett, Harry Weldon, Terry Wilson, Hayden and Nevard.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Come on, Steve".

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—"Archie Goodall, Violet Trevenyon, Fisher and Lea, Peggy Malone, Arthur Brough.

ALDERSHOT.—"White and Jerome, Mme. Dorino, Laughlin and his Lady Partners, Babe and Jeanette, Bert Bradford, Lenna Hale, Master Tommy Wood, Billy Reed, Rosie Lismore pictures.

ASTON HIPPODROME (rehearsal, 12).—"David Poole, Hayley's Juveniles, Hengler Bro. Mel and Bry.

ATTERCLIFFE PALACE (rehearsal, 1).—"Nora and Barney Moore, The Hassans, Reg Wentworth, Fay and Poy, Angel Bell.

BATH PALACE THEATRE (rehearsal, 1).—"How Do You Do?" revue.

DERBY HIPPODROME.—"Me and My Gal".

EDDLINGTON SPA.—Gane and Morley's "Gypsies".

COVENTRY HIPPODROME (rehearsal, 1).

Johnson and Bert, Anderson and Robinson, Ronaldo, Lucan and McShane, Geo. Ryan.

DUNDEE KING'S THEATRE (rehearsal, 12).—"Wyllie-Tate revue, 'The Scrap Book'".

EXETER HIPPODROME.—Tom Wall's and Leslie Johnson's "Disorderly Room".

GLASGOW PAVILION (rehearsal, 11).—"Elven Hedges, Ina Hill, Carlotta Mossell and Company, McLeod and Britton, Granville, Ellis Drake and Company, Billy Matchett.

KINGSTON EMPIRE (rehearsal, 12.45).—"Pattman, Tossing Testors, Shirley and Ransom, Mabel Costello.

LANEY PALADIUM (rehearsal, 2).—"Tom Stuart, Richard and Johnson, W. P. Wentley, Wilfred Clowes, Dave Fuller, Balfour Twins, Gene Gordon.

LUTON PALACE THEATRE (rehearsal, 12.30).—"Little Vera, Kitchin, Theo, Ward and Dancer, Syd, Lyn and Hilda, Glenwood, Lyon Mackie.

MILE END PAVILION.—Fred Edwards and May Yates, Lura and Kaley, Henry D. Adams.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Jack Goodson's revue, 'Hullo, America'.

PENGE EMPIRE (rehearsal, 12).—"Six Bros. and 'What Next'".

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—"Skittles".

READING PALACE THEATRE.—"Sussie Marney, Frank and Elsie, Charles Grandley, The Kiraly Kiddies, Edith Rylands, Sillar Brothers, Rupert Ingalese.

SHOREDITCH (LONDON).—"Waters and Morris, Jack Blomfield, Three Maxim Girls, Charlier Bros., Frank Maura, Clark, Yvette, Florence Irving, Bart and Edie.

WALHAM GREEN GRANVILLE (rehearsal, 12).—"P. E. Chabot's revue 'Scraps'".

"BLUE BIRDS" AT KILBURN EMPIRE.

"Blue Birds" a revue in 15 scenes, has the advantage of being well staged, the music is tuneful, and there is a competent cast. Miss Ida Crispi is a charming, clever and versatile artist, and she was at her best in the "Olden Times" scene when she sang "Girl of My Dreams". Later, in the "Curtain Land" scene, she scored with "Broken Dolly", and again with her eccentric dancing in "Martha and Me", a comic scene shared with Uty Rowlands.

Harry Hanson did good work as the curate in the garden party scene, and sang well in a couple of numbers with Miss Crispi. Dan Young was a perfect "silly ass", and won favour in some smart comedy scenes. Uty Rowlands did well all through, and in the "parrot" scene much laughter was evoked by his "beauty" chorus of female impersonators.

Messrs. Collins and McCourt danced smartly, and in spite of the great heat cheerfully gave an encore. A young lady member of the company understudied Miss Crispi in the "Araby" song, is deserving of special mention for her delightful singing.

"TIT-BITS."

Revue, in 15 Tit-Bits, by Herbert C. Sargent, Music by John C. Holliday, Lyrics by J. P. Harrington, Presented by Walter Passmore and Fred Wright at the Penge Empire, on Monday, May 22.

There is a distinct note of originality about the new revue, "Tit-Bits", which had a most gratifying reception at Penge on Monday. There is no semblance of plot, but right from the opening scene "The Showman", to the finale, a beautiful set, "The Elysian Fields", the show is full of good things. "Desert Flying", the ninth Tit-Bit, is one of the best, and the twelfth, "The Auction of Girls", is well carried out.

Of course, in a production this calibre it is the cast that matters, and particularly the comedians. Walter Passmore and Fred Wright enact the principal comedy roles, and their humour throughout is of the best. The former as Bill Dimple, A.B., with song, "Just as I Am", and as the Dame in a sewing-machine sale scene, is as good as ever he was, and the latter in his old-time comedy talent. Mr. Neville Delmar is the light comedian of the cast, and ably fits the part. He has plenty to do, but he does it all with the touch of the real artist. His "After Dinner" song was well put over. Mr. Joe Redfern and Mr. Bertie Howe lends able assistance in the comedy scenes.

Among the ladies Miss Laura Hayward makes most attractive principal lady; she makes a hit with a unique number, "The Story on the Fan".

"The Story on the Fan" is another big success—the job lot in the auction sale and the dancer in the last scene—is a versatile enough performance for anyone. Miss Doris Passmore scores first as the Policewoman with song, and later with Mr. Bertie Howe in a song, "How to Build a Bangalow". Distinction and artistry marks all Miss Passmore's work. One of the successes of the revue is the extraordinary good work of the chorus ladies, who throughout act, sing and dance with intelligence and charm.

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To meet the needs of the steadily increasing number of ladies who prefer an unperfumed Face Cream, the manufacturers of Ven-Yusa have just introduced an unscented form of their oxygen cream.

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V.A.F. MEETING.

SCOTTISH BRANCH.

A well-attended meeting was recently held in the Central Halls, Bath Street, Glasgow, under the auspices of the Scottish Branch of the V.A.F. An invitation to attend was extended to both members and non-members of the V.A.F., and—in introducing the proceedings—the Scottish organiser (Mr. George Westland) explained that the meeting was the outcome of a resolution which had been put forward by the Scottish Advisory Committee that something should be done to combat the conditions under which some of the halls were now being run under circumstances which were unfair to artists.

Proceeding, Mr. Westland stated that the plea was put forward by some that half a loaf was better than no bread, but he did not agree that that was always the strict truth. Sometimes, half a loaf might be better than no bread, but very often this was a false economic policy. They were face to face at the moment with conditions which had never been known before in the variety world, and the artists were the greatest sufferers. Some of them used to think that the agents were the friends of the artists, but he wished to emphasise the point that the interests of the agent and the artist were diametrically opposed to each other. To-day they had the managers and the agents combining—there was no doubt about it—to get the best out of the artist and to give him in return the very least; in other words, not even a sufficiency to live upon. They were faced to-day with combinations being run by the agents in order to induce people to come into their halls—halls which normally ran only two or three turns, but which were now running six or seven. They, as artists, were being promised the kingdom of heaven, but such were only empty promises. In return, the artists only got a mere pittance for their services.

In the course of his further remarks, Mr. Westland pointed out that there was a very great and grave danger in this system as far as the artists were concerned. Working on the present basis they were getting their remuneration cut down to the rock-bottom basis, and they must guard against that being regarded as their established salary for the future.

This was a very real danger and they must also guard against halls which were running combinations in towns where other halls were working on the usual salary basis. What chance had the legitimate manager who was giving artists a fair and square deal to exist against the other managers in the same town which were running combinations?

Mr. Westland invited suggestions from the meeting as to how artists should face the present situations, and eventually a motion, tabled by Mr. Hector Donald, was carried to the effect that the committee should seek an interview with the agents who were working these combinations in order to come to a better understanding on the matter for the future. Speaking to his motion, Mr. Donald said that they should point out to the agents who were running these combinations that the V.A.F. would not allow bills to be over-run with turns as was at present being done in many cases. Under present conditions he did not think that they could ever hope to get away from such combinations, but they could at any rate ensure that such a system was worked along lines which were fair to the artist as well as to the management. It was not fair to put perhaps six artists on to a hall where normally only one or two artists were run, and he (the speaker) thought that there should be some definite understanding between the agents and the artists on this point. If they overloaded a bill with artists in the case of halls whose drawing capacity did not justify such a bill, it simply meant that none of the artists could possibly expect to get a fair return for their services, and this was a point which must be very seriously considered. In conclusion, Mr. Donald said that it was better to have combinations worked on a basis which would give artists a fair return than that artists should depend upon competitions where they got no return at all.

In the course of the meeting, reference was also made to the growing number of competitions which were being run in certain towns for a few money prizes. It was pointed out by Mr. Westland and others that artists out of work were, in many cases, being tempted to enter these competitions in order to win one of the prizes.

Those present vigorously expressed themselves against legitimate professionals countenancing such competitions on the ground that they were being asked to work for nothing, and also on the ground that they were thereby lowering their status as legitimate performers.

HAMMERSMITH PALACE.

Among other very attractive features at the Hammersmith Palace this week is Lucille Benstead, the Australian prima donna, who made a great success in her song "Isle of Golden Dreams", followed by others selected from her repertoire. John Clark has produced a new, original ventriloquist scene in which "Hodge" is discovered up a tree; the yokel's patter is very smart and amusing. The Versatile Three—A. Haston, C. W. Mills and A. Tuck—score in their tricos and solos, and had a curtain call at the finish.

Stradus and Dolly are a bright and pleasing turn in which an English clown and dainty French doll play a novel musical comedy scene, introducing the "talking cello" and the smallest violin on earth. Audrey Knight makes good in her low comedy sketches, appearing in the rôle of an Early Victorian young lady in a pretty dress, and her song "I Do What My Dear Mother Told Me" winning much applause. This she followed by "I Keep a Little Shop". Possessing an excellent voice and a nice sense of humour Miss Knight soon won popular favour. Ernie Roma, who can boast a good baritone voice, was quite successful; the Australian Surprise Duo proved a novel turn; Les Eldons and the New McNaughtons completed an excellent programme.

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ACTORS' ASSOCIATION AND POLITICS.

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CONFIDENCE IN MR. LUGG.

The fact that Mr. Lugg, Secretary of the Actors' Association, stood as a Labour candidate at the L.C.C. election caused some dissatisfaction among certain members. At the Aldwych Theatre on Sunday night there was a sequel. It was a special general meeting, called on the requisition of some eighty members, led by Miss Eva Moore. When the whole of the facts had been discussed, a more or less academic resolution was passed, followed by a vote of confidence in Mr. Lugg.

Mr. J. Fisher White presided over the biggest attendance there has been at an A.A. meeting for months, and in opening the business pleaded for a friendly discussion. He also read some letters and telegrams he had received. One, which read "Stick to Lugg," was received with roars of laughter.

Mr. White then read the resolution as originally drafted by Miss Moore, which was as follows:—

I beg to move that as Mr. Lugg is definitely pledged to and associated with a certain political party, it seems probable that, as Mr. Lugg is the paid secretary of the Actors' Association, the Association may appear to be connected with that party under which Mr. Lugg seeks election. That it would be detrimental for the Actors' Association to be identified with any political party, and, therefore, would it not be advisable to have a secretary who would devote his entire time to the work of the Actors' Association?

This, he explained, had been re-drafted to put it more in order, and now the resolution to be moved by Miss Eva Moore read:— That this meeting thinks it essential that the secretary of the Actors' Association should devote the whole of his time and attention to the responsible duties of his office, and further, that it is not in the best interests of the Association that he should be publicly connected with any political or municipal party or work other than such as may be authorised from time to time by the Council.

Miss Moore Explains.

Miss Eva Moore, who was received with loud applause, said that she wished to put a series of misunderstandings right. It had been stated that the resolution in her name was an attack upon Mr. Lugg and an attempt to undermine his authority. (Voices: "It is" and "Quite so.") "That," said Miss Moore, "I emphatically deny."

They might or might not know, went on Miss Moore, that for some considerable time she was on the executive of the A.A. She spent hours working under Sydney Valentine, and during that time she saw a lot of Mr. Lugg, and greatly appreciated his energy and keenness for the Association. She remembered that during the time he had been secretary they had obtained a Standard Contract; a great many abuses had been abolished, and a large number of bogus managers driven off the road.

"Remembering all these things," said Miss Moore, "why should I attack Mr. Lugg? In moving my resolution I have no such thought or desire." Although the resolution was not quite as previously printed, it carried out her entire and original intention. She felt strongly that the A.A. must be non-party. (Hear, hear.) They had nothing to gain, but everything to lose, by being connected with a political party.

Further, it was impossible for any man successfully to run two businesses. Municipal or Parliamentary duties were outside the province of their secretary. (No.) Representation in Parliament or on the L.C.C. would possibly be helpful to the theatre and its workers, but it should be by someone who can devote his whole energy to that work. (Applause.) In the same way, for the A.A. to be wholly successful it must take the whole of the energy of its secretary. (Hear, hear.) It was to that end, and that end only, that she brought her resolution; not to oppose Mr. Lugg, but that they should have a secretary whose time and energy were all for the Association. (Applause.)

Mr. Godfrey Tearle, who seconded, read extracts from a number of letters which had been received by Miss Moore in support of her action. Some of these were received with derisive laughter, presumably on account of the fact that the writers were in management. The first was from Mr. Percy Hutchinson, who said he was strongly opposed to the secretary being associated with party politics. Other letters were from Lady Martin Harvey, Mr. Aubrey Smith, Miss Lillian Braithwaite, Mr. Norman McKinnel, who wrote: "I am utterly opposed to the Association being used to support the political aspirations of its chief executive officer." Sir John Martin-Harvey also wrote:

Our profession has always been above politics. If the A.A. touches politics I should have to resign from the position of vice-president. No man can divide his time between the A.A. and politics.

Sir J. Forbes-Robertson said, in his letter: "The resolution is most timely and proper. Lugg's behaviour is unheard of. In my view he must devote his entire time to the Association, or go."

Other letters were from Mr. Robert Minister, Mr. C. V. France, and Mr. La Trobe.

Mr. Tearle said he entirely agreed with all that Miss Moore had said, and reiterated that there was no personal feeling in the matter at all. He felt that it was impossible for the secretary of the A.A. to devote his time to such a big undertaking as political work, whether Parliamentary or municipal. Surely the secretaryship was a job which required all the ability and time of that gentleman. If Mr. Lugg could do the two jobs, then the secretaryship was not as important as they thought it. He believed it would be a very bad thing for them if Mr. Lugg gave up the secretaryship of the Association. Was it possible for Mr. Lugg to do his duties as he had done, if he was to devote a great deal of his time and mental effort to other things outside the Association. (Cries of "Yes" and "No.")

Mr. Lugg Responds.

The chairman then called on Mr. Lugg, who was received with cheers and rounds of applause. It was rather painful to him,

he said, to hear himself so eulogised. (Laughter.) It was a thing he had not been used to since he had been secretary of the Association. (N., no.)

He had nothing but gratitude for those who had called the meeting, because he thought the time was overdue when who ever was secretary should know whether or no he had the support of the members of the A.A. He had hitherto never been in a position to assert that he was in that privileged position. He did not undertake the secretaryship lightly. Miss Moore was in the Council at the time, and she would know that it was only with great difficulty that he was persuaded to take the post, but he was deeply cognisant of the fact that a person who attempted to carry out the duties in a conscientious manner must of necessity make enemies, even among those he once counted as friends. He did not sacrifice his possibility of a theatrical career without very careful consideration, and he was able to assert, without fear of contradiction in honesty from anybody that he had never in the slightest degree, either in word or deed, neglected the duties of his position. (Applause.)

The only object he had in view—a desire which was really beyond expression—was to see their profession redeemed from many of the evils which were practised in its name. He wanted it very clearly understood that if it was felt that he was not the right person for the position he was ready to make way for somebody else, and that person would have no reason to complain of the support which he would give him.

He hoped that meeting, once and for all, would clear the air of any misunderstandings there might be. He had a host of letters which he did not propose to read, as they happened to be eulogistic.

He accepted, in all honesty, that Miss Moore's intention did not go beyond the circumference of the resolution. He would like to know if there was any feeling that the secretary of the Association should not be a paid secretary and he would like to know the words in the original resolution were underlined. (No.) Then he wanted information on the subject of full time. He would like to know what those who had signed the resolution really meant by those words. He hoped there was no suggestion that he did not devote his full time to the Association or that it was possible for him to devote more time to it than he did. Those who were in the first trade union Council would recollect a resolution put forward that he should stop overworking himself and take a month's holiday. That did not infer that he was neglecting his job. He worked roughly 14 hours a day. If it was felt that he could give more than that he was perfectly willing to do it. (No, No.) No job has been left undone, no matter how long it took to do. Then his political aspirations. Well, those political aspirations did not exist (laughter).

Council's Consent.

With reference to the L.C.C. election he was approached by the Norwood Labour Party, and told them he could not stand until he had put it to his Council. The Council decided that it would be in the best interests of the Association if he accepted nomination and he did so.

It was even suggested that money should be given him to help in his fight, but it was perfectly understood by him that that was impossible, and then it was suggested by one member of the Council that some of them were willing that he should not bear the full cost of what it was to cost. But what it did cost was paid by him and nobody else (loud applause).

He pointed out that the Association was absolutely protected from political action by the Trade Union Act. It was impossible for a trade union to be political in any way, or to support a political candidate or to raise funds for the support of a candidate, unless it had been voted by the members by ballot. Even then, whatever political contributions there might be must be voluntary, and if it could be shown at any time that a person had been coerced to support political aspirations he did not approve, then he had a remedy with the Registrar of Friendly Societies and Trades Unions.

As a matter of fact, he had refused invitations to stand as a Parliamentary candidate, and he would never presume so far as to accept any body's invitation until he had asked the Council if they were in agreement with him (applause).

As their secretary, he had not received the support that was his due, not as an individual, but as the representative of the only organisation which was striving to raise the status of the profession in this country (applause).

None of them could realise how proud he was of the position he held, none of them could realise the snubs he had received from people who ought to know better (applause). He could, if he liked, mention the name of a very eminent actress who, when he called to see her, shut the door in his face. He simply mentioned these matters because he wanted the whole thing cleared, one way or the other.

"Let us be entirely clear of any misunderstanding whatever," said Mr. Lugg. "Let us know how we feel towards each other. Let those who can contribute by the very fact that they are high in the profession, give us the help necessary to bring about the realisation of the ideals which we all desire" (loud applause).

Concluding, Mr. Lugg said he was in a position entirely to support the resolu-

tion, because it lay down as a procedure for the secretary of the Association a course which that official had always pursued (applause).

A Breeze And an Amendment.

Mr. F. B. J. Sharpe suggested that the resolution should be regarded as an attack upon Mr. Lugg (cheers). The advantage of that would be that if the resolution were lost it would, in effect, be a vote of confidence in him. In listening to Miss Moore, he could not help feeling how deplorably ignorant one could possibly be of the work of the secretary of an association like that, and yet be in such an important and responsible position as Miss Moore was. When a resolution of that kind was framed, one of the first things expected would be the grounds on which the resolution was moved, and for those grounds to be secure, it would be necessary to find out whether, in fact, Mr. Lugg did or did not give the whole of his time to the duties of his job. That inquiry could have been, but was not made.

Here, Mr. Webster rose to a point of order, and suggested that the speaker was making a personal accusation.

There was a good deal of hubbub, which was smoothed over by the intervention of Mr. Lugg, who pleaded with his supporters for a little more self-control. That was a meeting which ought to start the rebirth of the Association, but it would not if they exchanged insults across the footlights.

Then Mr. Paxton and Mr. Victor Vernon joined in, and again there was uproar. The chairman pointed out that the re-drafted resolution had been passed by the Council and accepted by Mr. Lugg, so that there was no quarrel about it.

Mr. Sharpe thought it desirable that the Association should meet the resolution not only on its terms but the spirit that was behind it. (Loud applause.) He moved the following amendment:—

That this meeting of the A.A. views with regret the apathy and lack of interest shown to the economic conditions of the stage and the work of the Association by the older members of the profession, and affirms its continued confidence in Mr. Lugg. (Cheers.)

The chairman thought that was hardly an amendment.

Mr. Sharpe pleaded that it was, and urged that inquiry into the activities of those who were responsible for the resolution would not be improper. Of the forty signatures to the resolution six had been on the Council. Two of those were names which would always be honoured in the Association—Miss Braithwaite and Mr. Paxton. The other 36 had never moved hand or foot in the work of the Association. (Applause.) Miss Moore had been out of management for some time, and since had never done a single thing in support of the work of the Association.

Again the point of order was raised, and the chairman ruled that Mr. Sharpe's proposal was not an amendment. Mr. Sharpe thereupon invited his supporters to vote against the resolution as a protest against "this sort of manoeuvring."

After Mr. Aubrey Smith had supported the resolution, Miss Lillian Braithwaite spoke. There had been so much talk about underground and underhand methods, she said, that she wanted to assure them that apart from any feeling against Mr. Lugg, she, who worked with him and Sidney Valentine, and the others, could testify to the value of his work for the Association. The long and the short of it was that those who knew how arduous the work of the Association was were unwilling that any more of Mr. Lugg's time should be given up from municipal or Parliamentary work even if the Council thought it in the interests of the Association. Even if the Association was to be so represented it must be by somebody else than their very over-worked and admirable secretary. (Applause.)

She deprecated the suggestion that the West End actors and actresses were not in sympathy with the provincial artists, and said that although as much had not been achieved for them as for London they must remember that when the Valentine Contract was obtained they were 90 per cent. strong in London. They could not say that of the provinces. That the success desired had not been achieved was due to the apathy of the members themselves. (Applause.)

The resolution was brought because there were many of them who believed it would be detrimental to the best interests of the Association if Mr. Lugg undertook any municipal or political duties. (Why?) "Simply because we are all mortal," said Miss Braithwaite, "and Mr. Lugg would not be able to give sufficient time to do his duty by both."

As to what Miss Moore had done when the Actors' Employment Fund started a company, Miss Moore was one of the committee, and the only person to attend every single meeting. (Applause.)

After further questions Mr. Lugg, replying, said that politics, like religion, were a man's own business, provided they did not interfere with what one should legitimately give for the remuneration one received.

After the L.C.C. contest he received a telegram which read: "Congratulations on your usual success. A Theatrical Manager." "As far as I am concerned," added Mr. Lugg, "I have had my fill of municipal politics." (Laughter.)

The position was aptly summed up by one member. Mr. Lugg had the permission of the Council to contest the seat; he had obviously the man they wanted as secretary. "Where's the trouble?" he asked.

Mr. Paxton followed, and paid his tribute to Mr. Lugg, from whom he differed, but who, he said, was not such a firebrand as many thought him to be. But the Association must not dabble in politics.

New Enthusiasts.

Mr. Henry Oscar thought some reference should be made to the fact that the signatories to the resolutions some three-quarters of them had found, for the first time, a reason to take some interest in the A.A. (Loud applause.) He hoped this new enthusiasm for the Association would last, and that when the time came for the big fight which was definitely coming the would show their sympathy with the rank and file. (Applause.) Most of them knew that the Touring Managers intended to scrap the Touring Contract, and he would look with some interest to see how many of those 82 came forward to stand up and help in the bitter fight it would be. (Applause.)

Mr. Lugg summed up the whole business as a terrific storm in a very small tea-cup. (Continued at foot of next column.)

LEADING PROVINCIAL CENTRES.

LEEDS.

GRAND-P. The Theatre and Opera House Co. (Leeds), Ltd., R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt. Following a most successful South African tour, Sir Frank Benson and his capable company are presenting a series of Shakespearean plays.

ROYAL—M. D., Mr. Francis Laidler; R. M., Mr. William Bayfield; Mus. D., Mr. Thomas Coomer. Deceit, Tour, present a capital modern play, A Bill of Divorcement, which was accorded a good reception on Monday evening. Miss Dorothy Manville proves herself a talented actress as Sydney Fairfield, and Mr. Gordon McLeod's Hilary is clever. A one-act curtain-raiser, "The Terror," precedes the performance.

EMPIRE—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler. Here we have a warlike local favourite comedian, G. S. Melvin, sharing

Kelly; A. M., Mr. Herbert King; Mus. D., Mr. Sam Hague. The stage here this week is occupied by the talented Sir John's (New Ferry) Amateur Operatic Company, who are rendering "The Gondoliers" and "The Mikado."

PLAYHOUSE—P., Liverpool Repertory Theatre Co.; M. D., Mr. A. S. Pigott; R. M., Miss Carpenter. Bernard Shaw's "Getting Married" is presented here in capable manner by the resident company. Miss Beatrice Wilson gave a compelling rendering of Mrs. George; Miss Hilda Sims delighted with her Mrs. Bridgerton; Miss Dorothy Cawston was good as Edith; Mr. Stanley Drewitt carefully presented the Bishop; and worthy support came from Mr. James Harcourt as the General, Miss O'Shea in the part of Lesbia, Miss Viola Eyst as Leo, and Mr. Kinsey Bell (Reginald). The work was preceded by two scenes from "Macbeth."

EMPIRE—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. D. Godfrey, junr. The always popular Hettie King is here, pleasing her many admirers with new songs; Chris Richards is a comedian with eccentric manner; a smart acrobatic novelty is presented by the Windsor Troupe; Victor King, the light comedian, maintains his reputation; and others announced are Finlay Dunn, the comedian at the piano; Irene Penso, a talented violinist; and the Flying Band, in a sensational and comedy gymnastic act.

OLYMPIA—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore. A new revue, "All in One," afforded great delight on Monday evening, when it first produced.

HIPPODROME—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes. A particularly strong programme here includes Jennie Benson, a versatile artist, whose work gives keen delight; Edwin Lawrence, a great laugh-provoker; May Henderson, always welcome among the Liverpool audience; Carr Lynn, a most amusing comedian and mimic with original ideas; Clarkson Rose, the new comedian; the Four Kades, gymnasts; and the Langleys, comic acrobats.

ROTUNDA—M., Mr. M. Montemore; R. M., Mr. John Hitchens; Mus. D., Mr. Arthur Workman. Ray Bros. are presenting a particularly smart burlesque, "The Ship," in which are featured Fred Miller, Matt Leamore, Millie Deane, Fred Francis, and Bernard Sinclair.

PAVILION—P., Moss' W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. Heading the bill is Morry Cash, a great favourite on Merseyside, whose Lancashire songs and sayings are always richly enjoyed; a feature of the programme is Albert Vivian Peake's company in "One Fleeting Hour," a very beautiful and artistic scene; and others announced are the Backs, with their comedy boomerang hats; Rene Rice, in character studies; Lane and Shaw, a smart comedy duo; W. B. Raby, comedian; Annie Rooney, with character studies; and the Mafuzians, Manchou Troupe, with a novelty act.

MANCHESTER. PRINCE'S THEATRE—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers. A very pleasant evening's entertainment is provided here by a visit of Miss Ethel Irving, and a strong company, under the direction of Mr. Cecil Barth, in the farcical comedy "Renovating Eve," the title part being delightfully presented by Miss Irving, whose skilful manipulation of the many opportunities that fall to her is beyond praise. Mr. Lawrence Hendry, welcomed here as an old visiting acquaintance of the Liverpool Repertory Theatre, also acquires himself well in the role of Sir Settimus, while other old friends—late of the Repertory group—are the wonderfully virile and efficient Mrs. A. B. Tapping as the wife of the minister, the Rev. Mr. Mannington, a part aptly played by Mr. Richard Currey. Every member, however, contributing appreciably to the success.

OPERA HOUSE—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall. Mr. Bromley Challenor's vogue as Sir Guy De Vere in the comedy "Who's the Knight?" is beyond question, and further evidence of his popularity was forthcoming here on Monday evening, when a good audience gave the piece a hearty welcome. The End Game gives pleasant support as Lady Rowena, Mr. C. P. Lloyd and Miss Theo Cottrill make good in the character parts of Isabella and her daughter, Sara, the Hon. Chas. Widdicombe is well played by Mr. L. Merton. Miss M. G. Child is pleasantly in evidence as the Rev. Peter Pottlebury, and Mr. Arthur Jenner makes an excellent Sir Brian Ballymore, while all the remaining parts are ably filled.

ROYAL COURT—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson. Robert Williams and his company are presenting "Clothes and the Woman," a most humorous comedy, in which Miss Iris Hoy plays Robina Fleming with charm and ease. She receives good support from Messrs. Harcourt Beatty (Colonel Brewster), Leo G. Carroll (Dr. Lomax), Elizabeth Drury (Mrs. Desmond), and Mabel Younge (Mrs. Henslowe). A curtain-raiser was "Me and My Diary," a smart little trifle, in which appear Miss Hoy, Mabel Younge, Betty Williamson, Elizabeth Drury, Hilde Barita and Harcourt Beatty.

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The resolution merely set out what he always had done. But he would never allow anybody to dictate to him what politics he should follow. There was nothing in the resolution suggesting that they should. He would never dream of introducing his politics into the Association if he had not the approval of the Council to do so. He again referred to the question of full time.

Miss Moore replied that no man should be asked to give more than a fair day's work. They could not expect the best from a man if he overworked.

A good deal of discussion was maintained, and it was suggested that Miss Moore should withdraw her resolution, but this she declined to do.

Finally a show of hands was taken, and the tellers declared the result to be:—

For the resolution 98

Against 68

Majority 30

Mr. Fisher White then moved:—

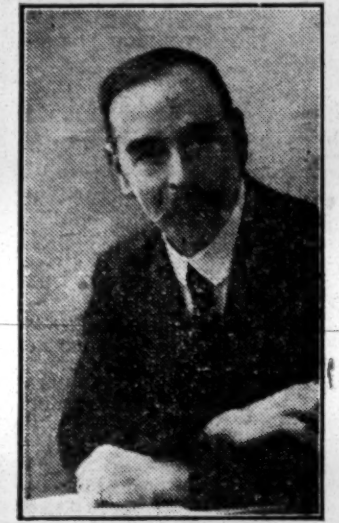
Confidence.

That this meeting of the A.A. wishes to express its confidence in Mr. Alfred Lugg as secretary of the Actors' Association.

After briefly paying tribute to Mr. Lugg's work and enthusiasm for the cause, the chairman called on

Mr. Harding Steerman, who seconded the resolution.

This was carried with cheers, and the meeting concluded with a vote of thanks to the proprietors of the theatre.



(Photo. Fielding, Leeds.)
SAM JONES.

One of the most popular managers in the provinces, Mr. Sam Jones was born in Upper Thames-street, London. He made his first appearance as an artist at the old Garrick Theatre, Whitechapel. Afterwards, at the Duke's Theatre, Holborn, he appeared in "The Flying Scud," and then took to the music halls. Later he was appointed by Mr. Barney Armstrong manager of the Theatre and Queen's, Glasgow, which he left in 1900 to take up the management of the City Varieties, Leeds, where he has made himself a strong local favourite, and stayed until 1910, when he opened on the L.T.V. He was manager at Patney for eight months. He was at Bath ten months, and then at Lewisham for over eight years, after which he was at Hford for twelve months, and returned to the City Varieties, Leeds, in the May of last year.

chief honours with Lily Morris, in her latest comedy successes, strongly supported in an excellent variety programme, by Fortunello and Crillino in their original specialty, "Come Here, You Young Rascal!" Winifred Ward, the immaculate boy; Henry Martinez and Co., equilibrists; George D'Albert, comedian; and an excellent dancing act by Katrina and Joan.

HIPPODROME—P., The Variety Theatres Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister. Mr. Albert De Courville's successful revue, "Pins and Needles," returns here, and is well received. The company, as before, is an excellent one, including Horace Kenney, Ambrose Thorne, and Minnie Love. The production is well dressed and staged, and the chorus exceptionally good.

QUEEN'S—M. D., Mr. R. Woodthorpe; R. M., Mr. Sam Jones. The Mount John Armstrong presents a pleasing revue, "What Cheer!" the success of which is in the hands of Cady and Summerville, Hilie Gibson, Betty and Billy Clark, and The Eight Little Roses.

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HIPPODROME—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Lee; Asst. M., Mr. Hopkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague. Here an excellent bill includes Cicely Courtinidge in three clever songs; Julian Rose, in monologue with songs; Vera Lavrova, with Elena D'Obra at the piano; May Sherrard, comedienne; Woodward and Page; O'Gorman Brothers; the clever Bel-Air Trio; and Macford's Mystery Clock, a combination of electricity, mechanism, and ingenuity.

HULME HIPPODROME—P., Messrs. W. H. Broadhead and Son; G. M., Mr. Wintanley; R. M., Mr. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. E. Jones. After a very successful week at another local hall, "Buzz Along" is presented here by Mr. J. Edward Brierly, Sid Dooley, Alf Passmore, and Florence Guest are in a good cast.

NOTTINGHAM.

THEATRE ROYAL—P., Robert Arthur Theatres, Ltd.; M. D., Mr. P. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong. The moving stage on Monday, who signified their approval of the excellent work of the artists. Miss Diana Bourbon acted with dramatic intensity in her depiction of the harassed and unhappy Delatrye. The David of Mr. Henry Halliwell was by a dignified and altogether convincing embodiment. Miss Ormonde Wynne played Mrs. Anson-Pond with quiet effect and naturalness; Hendricks was capably portrayed by Miss Marjorie Gibson, and capital support was presented by Miss May Edward Saker (Miss Wilson), Mr. Marcus Barron (Dr. Garrison), Mr. Aubrey Dexter (Mason), and Miss Edna Warman (Little Davy).

REPERTORY THEATRE—P., Mrs. Edward Compson; M., Misses Vera and Ellen Compson; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington. The Repertory Company chose their Shakespearean season this week with a performance of "Henry V." by Dolly H. Worral-Thompson gives an excellent representation of the impatient and hot-headed Hotspur. King Henry IV. is well and efficiently played by Mr. Frank Fellows; Prince Hal is ably supported by Mr. Lester Matthews. Miss Ellen Compson makes a fine and able exponent of Lady Percy, and Miss Viola Compson adds much to the merit in her interpretation of Mistress Quickly. The Sir John Falstaff of Mr. Henry Crocker is a clever and humorous piece of work.

EMPIRE—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur Williams; Mus. D., Mr. Charles Wyndham. A remarkable and dexterous trick-change performance is submitted by T. Elder Hearn, in his attractive sketch, "The Romance of a Studio." Laughter is the predominant note in the comedy act of the Jovars. Character and comedy. Elsworth are clever and entertaining. High Bros. and Ryan effectively score with their songs and drollery, and neat dancing is shown by the Two Ascoes. Mayne and Sheridan and De Alma add to the general pleasure.

HIPPODROME—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudenham; Mus. D., Mr. Horace Watson. The lavishly mounting of "Joy Bells," with its sparkling music and comedy chorus, makes it a highly enjoyable performance. The charming subrette, Fabbie Benstead, heads the lady artists; Edna May dances the fun and frolic are led by expert comed and diverting comedian, Tom Heathfield, who is canny supported by Henry Reece, George Kennedy, and Tippi O'Dell.

"THE COLEBROOK
POISONING."
At Leicester.

Play, produced at the Theatre Royal, Leicester, on Thursday, May 18.
Dayne Colebrooke Dennis Clyde
Surrey Challenor Allan Warde
Mr. Sergeant Chas. M. Julian
Detective Inspector Knapp Richard Ferris
Thomson William Ciocke
Kara Ethel Masterson
Margaret Westerly Doris Brookes
Maise Colebrooke Annette Howard
Messrs. F. G. Kimberley and Dennis Clyde's Repertory Company, who are paying a return visit to the Theatre Royal, Leicester, presented their new production on Thursday, which had a favourable reception.

The play opens at the residence of Dayne Colebrooke, who is entertaining friends. During a discussion relating to poisons it transpires that one, Surrey Challenor (an analyst) has been abroad, and has brought back with him a special powder of a deadly nature. He has with him a young Indian assistant, Kara by name, who secretly carries with him an instrument which he plays when there is a sign of death. Maise (wife of Dayne Colebrooke), it seems, worried over a love affair with Challenor prior to his going abroad. In the meantime, thinking that he would never return, she has married Dayne Colebrooke, who is blind.

FILM NOTES AND NEWS.

New Cinema for West Kensington—Interesting Anniversary—The Prince's Indian Tour—A Notable Re-issue.

Opening of a New Cinema.

The West Kensington Super Cinema was officially opened on Monday by Mr. Cecil Hepworth and Mr. Paul Kimberley. The seating capacity of this theatre is 1,050, which makes it one of the largest cinemas in the metropolitan area. The interior is in the neo-Grecian style, and refinement is the keynote throughout. No expense has been spared to ensure the comfort of its patrons. It is extremely well ventilated, the Plenum system having been installed. Another innovation is the installation of the Clapham system, which is a super organ, the only one of its kind in London.

Coronation Cinema, Manor Park.

We understand that at the anniversary of the opening of the Coronation Cinema, Manor Park, on May 29, the Mayor of East Ham will be present.

"The Bohemian Girl."

An invited audience filled the Alhambra on Wednesday morning to witness the screen representation of the famous opera, "The Bohemian Girl," presented under the auspices of the Alliance Film Co. The exceptionally fine cast of British artists included Miss Gladys Cooper as Arlene, Miss Ellen Terry as a sweetly sympathetic nurse, Mr. Ivor Novello as Thaddeus, Mr. Henry Vibart as Count Arnheim, Miss Constance Collier as the Gipsy Queen, and Mr. Aubrey Smith as Devilshoof—as brilliant a constellation of acting stars as has been assembled in the history of the cinema. Some beautiful scenes are screened, but the story is too long drawn-out, too much time being absorbed by unimportant details, and it is only suitable for high-class audiences and houses where a large orchestra is available on general production, marks 9.

The Prince's Indian Tour.

A fine series of pictures, representing the more prominent features of the Prince of Wales's tour through India and Burma, were shown to a large audience at the Marble Arch Pavilion on Friday morning last. During the tour and a half months occupied by the tour, during which H.R.H. traversed the length and breadth of the Indian Peninsula, many striking and historical events occurred, political functions of the highest importance alternating with days devoted to big game shooting, polo, and racing—in all of which the winsome characteristics of the Prince were very evident. The pictures are animated and splendidly produced, and, both from the imperial and educational standpoint, are of the highest importance. The series are to be released in six two-reel parts, and are certain to be in great demand.

"Lord Arthur Saville's Crime."

In this Anglo-French production, presented by W. & F. Film Service, the really fine photography is a noteworthy feature. The story, too, has an original turn, and concerns the fatalistic instinct of a young man, who, having been told by a palmist that he will commit a murder, forthwith makes attacks on all his relatives, happily without serious results. The story ends satisfactorily, with the death of the villain, and the peal of wedding-bells for the hero, now completely restored to the sanity which one gathers he must really have lacked in the beginning. Cecil Mannerling as Lord Arthur, André Nox, and Olive Sloane are members of the cast, who do exceptionally good work. The entire production is mounted on an elaborate scale. Marks 9.

"Room and Board."

Messrs. Gaumont's latest picture, "Room and Board," has a refreshing and amusing star in the person of Constance Binney. Although the story is of the familiar theme of the beautiful, but impoverished young aristocrat, who rents her tumble-down castle to a millionaire, and poses as the housekeeper, the charming Constance, as the Irish Earl's daughter, keeps up the interest throughout. Much also may be said in praise of the hardworking cast, who, surrounded by very pretty scenery and old-world settings, make the film an entertaining one. Marks 8½.

"Broken Blossoms" Re-issue.

An interesting item of new comes to hand from Film Booking Offices, Ltd., who have decided to re-issue that masterpiece of a film, "Broken Blossoms," for next September. The thousands of cinema-goers who witnessed the performance of Richard Barthelmess as the Chink and Lillian Gish as the Girl, will welcome the return of the beautiful picture, while those who missed seeing it will seize upon this chance to enjoy a film that two years ago everyone was talking about.

Compliments From California.

That British films are making their weight felt amongst the motion picture audiences of the United States is proved by the number of letters which Miss Violet Hopson has recently received in connection with the release of "A Daughter of Eve" (which was made three years ago).

FLUGEL'S

"Size One" Carbonating Machine

A remarkably cheap Machine, suitable for small Shopkeepers.

With this Machine a continuous supply of fresh Mineral Water drinks can be produced at an average cost of 1d. per bottle.

Easy terms arranged to suit customers' convenience.

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In the States. Writing from Santa Cruz, an enthusiast not only compliments Miss Hopson on her work in the film, but also requests a list of her future productions. This letter, by the way, was addressed "Miss Violet Hopson, London, England," but it reached this popular star with only a day's delay.

"Fixing Father."

Miss Peggy Hyland informs us that "Fixing Father," the first comedy of the series which she is producing and starring in for the Pioneer Film Agency, has now been completed and that it will shortly be privately shown to the trade and the Press. She has what she believes to be a most original comedy idea in it, not altogether unconnected with prehistoric humanity, and has every hope that it will be considered as excellent as anything turned out by America in the light comedy line. She is to make at least six of these two-reel subjects, and the number may be increased to a dozen.

Her principal artists are Gibson Gowland, Alban Atwood, and Donald Searle, and her camera artist is Walter Blakeley. Besides writing the story, playing the star role, and producing the film, Miss Hyland has personally superintended all the cutting and editing, so that it will be seen that not only is she a film star but also a clever "variety artist."

"The Lotus Eater."

A trade show of the Goldwyn picture, "The Lotus Eater," featuring John Barrymore, Anna Q. Nilsson, and Wesley Barry, will be held at the New Oxford Theatre tomorrow (Thursday) at 2.45 p.m. This is a special Marshall Neilan production.

"The Soul of Youth."

The Gaumont Company, Ltd., will show the "Realart" drama, "The Soul of Youth," featuring Lewis Sargent, at the New Gallery Cinema to-day (Wednesday) at 11 a.m.

The Life of Lord Byron.

The "British Screenplay" production based on the life of Lord Byron is on the last lap, and the film, which has created considerable interest, is due to be traded shown on June 22. It is probable that before that date a more descriptive title will be found to increase the exhibition value of the film.

The production of the final scenes have not been without some emotional thrill. A wonderful collection of period furnishings and Byronic relics, which have already been referred to, were added recently by the procuring of the actual bed on which Lord Byron died at Missolonghi. The bed was loaned by the Greek Minister, who recently bought it at Sotheby's for transference to the Museum at Athens.

Another Lady Diana Manners Film.

Following the great international success of her film debut in the J. Stuart Blackton Prizma-colour production, "The Glorious Adventure," Lady Diana Manners is now studying up the Elizabethan period and the sixteenth century legends of Haddon Hall, preparatory to her next venture in film-land in the rôle of her ancestress, Dorothy Vernon, whose romantic elopement with Sir John Manners from Haddon Hall has formed the basis of many picturesque plays and stories. The scenes will be taken at Haddon Hall, a special privilege allowed by the Duke of Rutland.

Walter Wants Work.

Walter Forde has commenced work on his sixth comedy for the Zodiac Company. It is entitled "Walter Wants Work," and the plot has been written by Walter himself.

Davenport-Comedian.

After playing several serious parts seriously, A. Bromley Davenport decided to turn his attention to comedy work. His first comedy has been completed, and will shortly be seen by the public. Describing his part, Mr. Davenport says: "I am a good-natured idiot, who gets into all kinds of horribly embarrassing situations by sheer misfortune."

"Orphans of the Storm."

This now-famous Griffith picture continues to draw crowds to the beautiful Scala Theatre every day at 2.15 and 8, and every Sunday at 7.30. Monte Blue, portraying Danton, of the French Revolution, gives a masterly performance of this striking personality, and the little Gish sisters win all hearts with their charm and quaint mannerisms, impersonating the two orphans, Louise and Henriette. The lavish mounting of the film, which shows in a convincingly realistic manner the splendours of the French Court at the period, and the terrifying happenings of the Revolution, make it an entertainment no one should miss.

Globe Picture Theatre, Coventry.

Mr. S. J. Bolbridge has been appointed manager of the Globe Picture Theatre, Coventry.

The weekly cinema journal, "The Critic," established by Mr. Frederick H. U. Bowman in February, 1919, to cater for the Lancashire, Cheshire and North Wales cinemas, is still going strong, and has reached its 168th issue. Mr. Bowman, who is well known as an actor and dramatist, has throughout this period been the sole proprietor and managing editor. He is making arrangements at the present time to contest a seat on the Liverpool City Council.

Offers for the leasing of yearly ground rents of some exceptionally valuable building sites fronting the Marine Promenade, New Brighton, Wallasey, are invited by the Wallasey Corporation's Works Committee. The land is at present occupied by the remains of the original New Brighton Palace, also by the Palace Theatre, the Pavilion, lock-up shops, &c. Full particulars to be obtained upon written application to Mr. W. H. Travers, Borough Engineer and Surveyor, Town Hall, Wallasey.

ENTERTAINMENT FINANCE.

Idle Markets.

YANKEE FILM OUTLOOK.

The theatre market has been dead with the exception of Victoria Palace, which are being pushed up around 19s. 6d., and London Pavilion, which have been changing hands on the basis of 2½d. Provincial Cinemas 15 per cent. Preferred remain steady round 8s. 6d., with a fair business; otherwise the cinema market has been idle.

I suggest a good exchange can be effected by selling Provincial Cinema Ordinary and buying the 10 per cent. Preferred Ordinary, as the latter are cumulative, which makes the chance of a dividend on the Ordinary rather remote for at least two years. The Ordinary can at present be sold for 6s. 6d., at which price they seem overvalued as compared with the price of the Preferred Ordinary. Still Picture Productions 6 per cent. Part. Preference are still offered at 13s., at which price they look cheap. In order that holders who seldom see their shares quoted may have some idea as to the market value of their holdings, I am giving an extended list of prices this week, as follows:—

Company.	Stock or Share.	Price.
Provincial Cinema		
Theatre	£1 500,000	8-9
Do. 10% Part. Pref. Ord. ..	£1 1,000,000	8/6-9/3
Do. 7½ Cum. B. Pref. ..	£1 600,000	12/9-13/9
Do. 7½ Cum. A. Pref. ..	£1 100,000	1-1
Still Picture Theatre		
(Kingsway)	10/- 150,000	11/0-12/3
Do. 8½ Cum. Pref. ..	£1 150,000	12-8
Do. 7½ 1st Mort. Debts. ..	£1 100,000	87-92
Small Picture Productions		
(Kingsway)	£1 200,000	7-7
Do. 8½ Cum. Part. Pref. ..	£1 100,000	5-8
Associated Provincial		
Picture Houses	£1 400,000	7-7
Do. 7½ Cum. Pref. ..	£1 100,000	94
Do. 7½ Cum. Pref. ..	£1 25,000	40-60
National Electric		
Theatres	10/- 30,500	12/6
Do. Deferred	1s. 1,000	10-11
London Palace (1921) ..	£1 200,787	1-1
THEATRE AND MUSIC HALL COMPANIES		
Alhambra	£1 79,606	12/9
Coliseum Syndicate ..	£1 70,588	7-7
Do. 7½ B. Pref. ..	£1 70,588	7-7
Do. 6½ Pref. ..	£1 44,000	15/0
London Pavilion ..	£1 130,000	21-2
Do. 6½ Cum. Pref. ..	£1 50,000	22-31
London Theatres of		
Varieties	£1 400,000	1-1
Metropolitan Theatre		
of Varieties	£1 45,007	1-1
Moss Empires	£1 560,000	2-2
Do. 6½ Cum. Pref. ..	£1 478,785	2-2
Oxford	£1 100,000	32-41
Theatre Royal, Drury		
Lane	£1 125,000	1-1
United Varieties Syn-		
dicate	£1 35,169	1-1
Variety Theatres, Com-		
solidated	£1 137,007	1-1
Victoria Palace	10/0 80,000	1-1

American Prospects.
According to New York the theatrical business, always the last to be hit by

business depression, is also one of the last to recover. Theatre earnings last winter were below normal, and a number of theatres in the United States were closed. The outlook for next autumn, however, is regarded by amusement men as much brighter.

Martin Beck, president of the Orpheum Circuit, says: "The theatre outlook is showing pronounced improvement, and we look forward to an excellent season next year." The company spent large sums of money last year in building new theatres, which are just beginning to produce revenue. Over 6,000,000 dols. was put into four large houses which are now completed, two being opened last month, and box office receipts from these sources have been good. Property account was increased to 19,572,719 dols. by addition of new buildings in 1921, compared with 14,899,968 in 1920, and bonded debt was increased from 4,713,500 to 7,864,860 dols. The opening of new theatres in Kansas City, Minneapolis, San Francisco, and the Angeles will considerably increase earning power. Dividends on 6,800,000 dols. 8 per cent. Preferred stock have been maintained, but the quarterly dividends of 50 cents a share on the common shares were passed in December, 1921. In view of large obligations incurred for new buildings, it is not likely that payments on the common shares will be resumed when the directors meet in June. The company will probably adopt the policy of building up a surplus before resuming distributions on the common share capital since profit and loss surplus of 32,046,366 dols. is mainly tied up in buildings, leases, and goodwill.

Motion Pictures.
The motion picture industry has made rapid strides in the past few years towards stabilisation, but problems are yet to be solved. The success of a company depends as much on the popularity of its stars and the artistic skill of its producing directors as on the technical excellence of the product and the efficiency of the financial management. Competition among producers for film favourites makes it impossible to cut extravagant salaries, which would be the first step in meeting the public demand for lower admission rates. For this reason important producing concerns such as the Famous Players-Lasky, First National and Loew's, which control Metro Pictures, are endeavouring to stabilise income by adding to their buildings first-class theatres in large towns where attendance runs at a comparatively constant level. Business in New York and other large cities in the first four months of this year has been close to normal, but reports from the south, the middle west, and especially from the Dakotas and other farming States, are gloomy. Theatre proprietors expect a poor summer and a good autumn. It is suggested that the public will demand more novelties and expensive feature films. BARTHOLOMEW LANE.

MEETING OF BRISTOL C.E.A.

The monthly meeting of the Bristol and West of England Branch was held on Tuesday, the 16th, the chairman, A. B. Atkinson, presiding.

New Delegate Elected.
On the proposal of Mr. A. E. Tasker, seconded by Mr. E. Mulford, Mr. S. H. Justin was unanimously elected as branch delegate in place of Mr. H. J. Davey, resigned.

Exhibitors and the Tax.
There was considerable discussion over the question of the new campaign for the abolition of the tax, as outlined in the circular issued from London. The point was raised as to whether it was wise to ask for the support of the public unless they decided to pass on to patrons any reduction gained.

Mr. H. Tomkins urged the meeting to support the committee. He said he did not see why they should not pass a resolution to the effect that while agreeing to give their support, they were not in favour of appealing to the public.

Mr. Chamberlain said the only way in which they would get any concession would be by bringing in the public. As Mr. Justin was to attend a meeting on the question of the tax in London on the following day, it was decided to adjourn the meeting of the branch until Friday, the 19th, so that he could report on the result of the London conference.

This was done, and at the adjourned meeting on the 19th Mr. Justin gave his report, and the following resolution was passed:—"At a meeting held to-day, consisting of delegates representing all branches of the Cinematograph Exhibitors' Association of Great Britain and Ireland, under the presidency of Alderman E. Trounson, J.P., convened to consider the position of the industry, which was daily becoming more and more serious, a large proportion of cinema theatres being on the verge of failure, and in view of the fact that in spite of representations and appeals, the Budget, as introduced, offered no relief to the cinema industry, it was unanimously resolved to endorse the prosecution of the Cinema Tax Abolition campaign, and, further, to support the committee."

Niblo and Doris.
Niblo and Doris, after a successful but exciting visit to South Africa, have just returned to England, and opened on Monday last at the Ardwick Empire. They will be seen in town next week at the Palace, Walthamstow.

All communications regarding sporting advertisements in THE ERA must be sent direct to our Sole Agents—Messrs. ALFRED BATES & Co., Ltd., Advertising Agents, 132-4, Fleet Street, London, E.C.4. Telegrams: Effectivard, Fleet, London. Phone: City 5055 (2 lines). Price per inch 6s. Copy and cash must be received by first post. Tuesday for insertion same week.

THE WEEK'S RACING.

A Good Week's Sport.

A FURTHER GLANCE OVER DERBY PROSPECTS.

The great event of the next week for those interested in the lighter problems of life is what will win the Derby?

Well, what will? If you follow the money, then Pondoland forces his claim to the front, as this horse has steadily come down in the market until his detractors have absolutely taken fright, and are ready to take any price in reason. There is not much sense in that, and those who dread Mr. Joel's colt, and have missed the market, should wait until a little nearer the race before taking a hand. The records are against him, and nothing but altogether phenomenal improvement or the absolute certain knowledge that his Guineas' opponent and conqueror, St. Louis, has croaked, and is unlikely to show any thing approaching his Newmarket form at Epsom, can warrant it.

On Guineas day, St. Louis, with the distance extended another quarter mile, much less a half, would have beaten Pondoland ten lengths. The latter has since won the Newmarket Stakes in a trot. How could he do otherwise, opposed to the cattle he met, if he is to hold anything like an outstanding chance for the Derby? It merely meant that he had been making good progress, and he has since satisfied his friends in a trial that he can stay the full mile and a half. That is good so far as it goes, but is there any reason to suppose that St. Louis has been standing still? On the contrary, he also has been pleasing his connections, and there is no tangible reason to conclude that the extra half mile will give him more trouble, if so much, as Mr. Sol Joel's colt.

The Clarendon Pair.

There is another point with regard to Clarendon Lodge, and that is that Recho may turn out to be the better of the pair. If he is found to be in front of St. Louis then the danger to Pondoland becomes more pronounced. Recho has not been out in public so far this year, but he has been going in fine style in home gallops, and his two-year-old record is a very sound one. He was certainly beaten by Pondoland at Ascot, but that is a different course to that at Epsom, and Recho unquestionably holds the better staying record, as while Pondoland never went beyond five furlongs, Sir E. Pazel's colt was a winner over six, and showed real ability over seven furlongs, when trying to give "most impossible weight to Irish Belfry at Nottingham."

Then what of our old friend Captain Cuttle? He certainly failed to last home in the Guineas, but he was the most distressed horse in the race afterwards, and pretty certainly was far from being fit for a battle with the giants. Up to the bushes he looked like winning easily. He is credited with having come on tremendously since, and to have satisfied his friends that the Epsom mile and a half will have no terrors with regard to distance. Whatever he may do with St. Louis, in the shape of turning tables, we quite think he will beat Pondoland. The point is whether if he beats St. Louis he will be capable of serving his stable companion, Recho, in the same way.

Make no bother about which is the best of the Clarendon Lodge stable; back the pair of them if you fancy Gilpin holds the trump card. You would do so cheerfully, and be well satisfied under the French plan, and there is nothing to prevent your either taking advantage of the French plan, or, if you fancy one of the colts as against the other representative of the stable, standing on St. Louis or Recho, as the case may be, and saving on his companion.

As to the rest, outside this four, St. Louis, Recho, Captain Cuttle and Pondoland, we hold no fancy for them at all. What have they ever done, any one of

them, to be considered as likely to be the best of a year? Lord of Burghley won a couple of races last year against horses that have proved second-raters this season. That he has improved is unquestionable, but there is a great gap between a real good handicapper and a colt capable of winning a Classic. Dry Toast won two races out of six last year, and making allowance for the fact that Perse was working under immense difficulties all through the season in preparing his horses, owing to the drought, is there any reason to have faith in this one? He was soundly backed on occasions when he failed, and, after all, that, as a rule, shows whether they are fancied or not.

Bucks Hussar, Craigangower and the rest do not appeal. If either or any of them win the Derby they will be the worst horses that have ever done so.

We confine to St. Louis, Recho, Captain Cuttle and Pondoland, and, while waiting until next week for a final decision, may say that present inclination points to our going for our old friend,

CAPTAIN CUTTLE.
to come out top dog, and to save on St. Louis and Recho.

Hints for the Week.

To-day, at Brighton, the Southover Plate may bring out some very speedy ones, but if old KING SOL runs he will win. In his absence, have a little on TAGRAG, who is now at his best, and a very speedy customer, despite his years.

ICKWELL GREEN will take a lot of beating for the Shorham Maiden Plate. Those who follow the fortunes of this filly will lose no money whether she wins here or not.

On Thursday, at Brighton, Tagrag crops up again in the Sussex Plate, and will want beating, but our information points to DOUBLE COURT as the winner and Miss Majority as the danger. BEAU SOLEIL, in the Grand Stand Welter, is also expected to go very close.

On Friday, at Lingfield, our old friend ACHANAIZ should be backed each way for the Crompton Cup.

On Saturday the Doncaster winner, OVERSEER, holds a sound chance for the Weir Courtenay Plate.

At Epsom, on Tuesday, the Epsom Handicap is open, but those who back GRANDSON each way will get a good run for their money.

THE GREAT "GORDON" SYSTEM

The System is doing all we claim for it. During the first month of the season

OVER 100 WINNERS WERE GIVEN.

A clear profit of 122 points was gained by those who worked the System on more than one race a day, while those who confined their bets (as many do) to the principal handicaps only, a clear £2 A DAY INCOME was made with 21 stakes during the month, and that is a fair average for any month during the racing season. The winners last week included—

Monday—Inian Gaze won 5/1.
Scarbs won 7/1.
Tuesday—Spilhead won 5/2. Malva won 5/2.
Wednesday—Pass the Point won 5/1.
Is of White won 4/1.

Thursday—Bruff Bridge won 5/2.
Hopeful Bachelor won 9/4.

Friday—Dragon won 4/1.
Light Dragon won 4/1.

Saturday—Blarney Stone won 5/1.
Piccolino won 5/1.

THE KING OF SYSTEM INVENTOR'S IDEA.
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NO TIPS. NO PUTES. NO LETTERS.

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A stamped address only is required from you. **SOME BIG WINNERS ARE CERTAIN**

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Eczema Piles Skin Eruptions Pimples
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Rashes Ulcers Ringworm Chilblains

And all Cut, Bruised, Itching or Ulcerated Surfaces.

SOOTHES AT A TOUCH!

Awarded Gold Medals and Diplomas at Four Leading International Exhibitions.

Price 3/- per tin (1/3 the smaller size). From Chemists and Stores everywhere.

Germolene
The Aseptic Skin Dressing

Germolene is manufactured in the same splendidly equipped laboratory as Dr. Cassell's Tablets, under the control of skilled chemists, from the purest ingredients.

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THE WINNING SYSTEM GUARANTEED.

This System will show you how you can find good-priced winners. No letters or wires required. Before you invest you can prove results on Horses indicated by this System. On receipt of stamped address will forward on full particulars.

O. HILL, 149, Uxbridge Road, London, W.12.

ON THE ROAD.

PLAYS.
 AFGAR (BLUE).—May 22, Hip., Poplar; 29, Hip., Croydon.
 AL IN ONE.—May 22, Emp., Liverpool.
 ASHWELL (LENA) PLAYERS.—May 22, Grand O.H., Scarborough; 29, Grand O.H., Scarborough.
 BAUDY.—May 22, H.M., Carlisle.
 BAYNOR (JENNY) SHAKK.—May 22, P.O.W., Birmingham; 29, T.R., Halifax.
 BELLE OF MADRID.—May 22, King's, Longsight; 29, Metro., Openshaw.
 BELLE OF NEW YORK.—May 22, P.O.W., Grimsby; 29, Court, Warrington.
 BILL OF DIVORCEMENT.—May 22, Grand, Leeds; 29, Palace, Bradford.
 BIRMINGHAM REPERTORY THEATRE CO.—May 22, Edinburgh.
 BLUE LAGOON (T. C. WRAY).—May 22, Putney; 29, Cambridge.
 BROADWAY JONES.—May 22, W.P., Brighton.
 BROKEN ELODY (SEYMOUR AND BAKER).—May 22, County, Bedford; 29, P.O.W., Grimsby.
 BROWN SUGAR (LION WALLS AND HENSON).—May 22, Prince's, Bradford; 29, Hippo., Darlington.
 BROWN SUGAR (MAINWARING-DUNSTAN).—May 29, O.H., Tunbridge Wells.
 BULL-DOG DRUMMOND.—May 22, Stratford.
 BUTTERFLY ON THE WHEEL.—May 29, Court, Liverpool.
 CARL ROSA OPERA CO.—May 22, Newport, Mon.; 29, King's, Hammersmith.
 CARNIVAL (MATHESON LANG).—May 22, D.P., Eastbourne; 29, Pleasure Gardens, Folkestone.
 CHALLONER (BROMLEY) REP. CO.—May 22, O.H., Manchester; 29, Grand, Wolverhampton.
 CHARLEY'S AUNT.—May 22, O.H., Burton; 29, T.R., Worcester.
 CLOTHES AND THE WOMAN.—May 22, Court, Liverpool.
 DADDY LUMS.—May 29, T.R., York.
 DEANE (HAMILTON) CO.—May 22, T.R., Stockport; 29, T.R., Stockport.
 DENVILLE (ALFRED) REP. CO.—Victoria, Burnley.
 DENVILLE REP. CO. (ALFRED) (PINK).—T.R., Ashton.
 DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
 DENVILLE REP. CO. (BROWN).—Hippo., Walsley.
 DENVILLE REP. CO. (RED).—Court, Wigan.
 DENVILLE REP. CO. (YELLOW).—Pavilion, Chorley.
 DIPPERS, THE.—May 29, T.R., Nottingham.
 DORAN (CHARLES) SHAKESPEAREAN CO.—May 22, T.R., Plymouth; 29, Grand, Southampton.
 DOYLE CARTE OPERA CO.—May 22, New, Oxford; 29, New, Oxford.
 DOYLE CARTE OPERA CO.—May 22, T.R., Norwich; 29, Marina, Lowestoft.
 ELEVENTH COMMANDMENT, THE.—May 22, Grand, Croydon; 29, Pier, Eastbourne.
 ELIZA COMES TO STAY (JACK ESMONDS).—May 22, O.H., Leicester; 29, Grand, Hull.
 FAIR AND WARMER.—May 22, T.R., Sheffield; 29, Grand, Blackpool.
 FAITHFUL HEART.—May 22, T.R., Birmingham; 29, Grand, Wolverhampton.
 FORBES-ROBERTSON (FRANK) AND CO.—May 29, O.H., Tunbridge Wells; 29, Grand, Croydon.
 FOXWELL REP. CO.—May 22, Victoria, West Stanley.
 GARDEN OF ALIAB.—May 22, Hip., Newcastle; 29, O.H., Manchester.
 HILL MITCHELSON (E.) REPERTORY CO.—May 22 and 29, T.R., Middlebrough.
 HUNKY DORY.—May 22, Pall, Southport; 29, Grand, Hull.
 IRISH MAID.—May 22, Bath; 29, Palace, Chelsea.
 IRVING (MISS ETHEL AND CO.).—May 22, Prince's, Manchester.
 JEFFERSONS, THE.—May 29, Gaiety, Douglas.
 KNAVE OF DIAMONDS (DANIEL MAYER AND CO.).—May 22, O.H., Coventry; 29, Hip., Richmond.
 LITTLE BABBETTE (CARLTON FREDERICKS).—May 22, Palace, Salisbury.
 LITTLE BIDDY O'FARRELL.—May 22, Grand, Doncaster.
 LITTLE BIT OF FLUFF.—May 22, Blackburn; 29, Huddersfield.
 LONDON'S GRAND GUIGNOL.—May 22, T.R., Bournemouth.
 MACDONA PLAYERS, THE (BERNARD SHAW REPERTORY).—May 22, O.H., Belfast.
 MAID OF THE MOUNTAINS (GEO. EDWARDS).—May 22, T.R., Birmingham.
 MARSH (ALEX.) SHAKESPEAREAN CO.—May 22, Grand, Llandudno; 29, Grand, Llandudno.
 MILLANE (JOSEPH) CO.—May 22, T.R., Aston.
 MORMON AND HIS WIVES.—May 22, Emp., Aston-Lyne.
 MR. GARRICK.—May 29, T.R., Birmingham.
 MY OLD DUTCH (CHEVALIER).—May 22, O.H., Harrogate; 29, T.R., Leeds.
 NAUGHTY WIFE (MACDONALD AND YOUNG).—May 22, O.H., Belfast; 29, Gaiety, Dublin.
 OMAR HASSAN.—May 22, J.H., Weymouth.
 OMAHA OPERA CO.—May 22, Grand, Southampton.
 PARTNERS, THE.—May 29, Gaiety, Douglas.
 PHILLIPS (H. B.) CO.—May 22, O.H., Blackpool.
 POLLY WITH A PAST.—May 22, T.R., Chatham; 29, O.H., Blackpool.
 QUALITY STREET (MACDONA).—May 22, King's, Glasgow; 29, Lyceum, Edinburgh.
 ROMANCE.—May 22, Emp., Preston; 29, Lyceum, Newport.
 ROYAL DIVORCE, THE.—May 22, Court, Warrington; 29, Artillery, Woolwich.
 SALLY IN SOCIETY.—May 22, Hippo., Bolton.
 SAVAGE AND THE WOMAN.—May 22, Hippo., Walsley.
 SECOND MRS. TANQUERAY.—May 29, T.R., Bolton.
 SEMER (ALBERT) REP. CO.—May 22, Palace, Gloucester.
 SKIN GAME.—May 22, T.R., York.
 SKITTLES.—May 29, T.R., Peterborough.
 STEPHEN (DOT) REP. CO.—May 22, Coliseum, Ilkeston.
 TERRY (FRED) CO.—May 22, Gaiety, Hastings (2); D.P., Eastbourne (4); 29, Palace, Ramsgate.
 THANK YOU, PHILLIPS.—May 22, County, Reading; 29, Brighton.
 TO-NIGHT'S THE NIGHT.—May 22, T.R., King's Lynn.
 UNCLE TOM'S CABIN.—May 22, T.R., West, Stanley.
 UP IN MABLE'S ROOM.—May 22, Grand, Swansea.
 VERY IDEA, THE.—May 22, T.R., Bath.
 WEEK-END, A (W. W. ELLIS No. 1 Co.).—May 22, Emp., Kingston; 29, Leicester.
 WHEN KNIGHTS WERE BOLD.—May 22, O.H., Manchester.
 WOMAN TO WOMAN.—May 22, T.R., Nottingham; 29, P.O.W., Birmingham.

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REVUES.
 ALL PUT.—May 22, Norwich; 29, Hip., Ipswich.
 BAKE-BACKS.—May 22, Hip., Southampton.
 BEHIND THE SCENES.—May 22, Palace, Watford; 29, Aquarium, Yarmouth.
 BLUE BIRDS.—May 22, Empire, Kibbarn.
 BOW-WOW.—May 22, Palace, Ammanford.
 BRAN PLE.—May 22, Emp., Swansea; 29, Grand, Birmingham.
 BRIGHT AND BREEZY.—May 22, Palace, Southampton.
 BUBBLE AND SQUEAK.—May 29, Palace, Maidstone.
 BUCANERBOTS, THE.—May 22, King's, Dundee.
 BUZZ ALONG.—May 22, Hulme Hip., Manchester.
 CHARLIE GOES EAST.—May 29, Palace, Carlisle.
 CHEERFUL DAYS.—May 22, Osbourne, Manchester.
 CIRCUS QUEEN.—May 22, Hip., Ipswich.
 COME ON, STEVE.—May 22, Grand, Blackpool.
 DAINY ANKLES.—May 22, Pavilion, Leicester.
 DREAM GIRL, THE.—May 22, Marina, Lowestoft.
 EASTERN LOVE.—May 22, Met., Boffle.
 FANTASY.—May 22, Hip., Preston.
 FOOTLIGHT PROLOGUES.—May 22, Palladium, Llandudno; 29, Hip., Ayr.
 FROTH.—May 22, Pall, Newcastle.
 FUTURISTS.—May 22, Empire, Gateshead.
 GAY OSTEND.—May 22, Queen's Park Hip., Manchester.
 GO-AS-YOU-PLEASE.—May 22, O.H., Dudley; 29, T.R., Bury.
 GOLDEN GLITTER.—May 22, Palace, Ramsgate.
 HEADS OR TAILS.—May 22, T.R., Merthyr; 29, Hip., Pontypool.
 HIGG HEELS AND STOCKINGS.—May 22, T.R., Blyth; 29, T.R., Edinburgh.
 HOOCH AYE.—May 22, Tivoli, New Brighton; 29, Hip., Norwich.
 IRISH MAID.—May 22, Palace, Bath.
 JACK OF ALL TRADES.—May 22, Hip., Southampton.
 JOY BELLS.—May 22, Hip., Nottingham; 29, Hip., Ilford.
 KEEP GUESSING.—May 22, T.R., Edinburgh.
 KINEMA KID.—May 22, Palace, Bradford.
 KNIGHT OF THE GARTER.—May 22, Emp., York; 29, Hip., Bolton.
 LEAGUE OF NOTIONS.—May 22, Pall, Manchester.
 LONDON TO BAGHDAD.—May 22, Hip., Birkenhead.
 ME AND MY GAL.—May 29, Hip., Derby.
 MINSTRELS OF 1922.—May 22, Palace, Cambridge; 29, Hip., Birkenhead.
 MORE SPLASHES.—May 22, Empire, Dewsbury.
 MR. TOWER OF LONDON.—May 22, Pall, Blackburn; 29, Palace, Huddersfield.
 NEW JINGLES.—May 22, Hip., Lewisham.
 NO LIMIT.—May 22, Palace, Maidstone.
 ODDS AND ENDS.—May 22, King's, Gainsborough.
 OH, DOLLY.—May 29, T.R., Scarborough.
 OH I.—May 22, Empire, Edmonstone; 29, Palace, Southampton.
 OH! LAUGH.—May 22, Grand, Clapham; 29, Hip., Keighley.
 O.K.—May 22, Emp., Burnley; 29, Mid-Palace, Southampton.
 PATCHES.—May 22, H.M., Aberdeen.
 PEARL'S PIE.—May 22, T.R., Huddersfield.
 PEEP-SHOW.—May 22, Emp., Stratford.
 PINKS AND NEEDLES.—May 22, Hip., Leeds; 29, Hip., Liverpool.
 ROCKETS.—May 22, Emp., Sunderland.
 ROMANY MAID.—May 22, O.H., Kidderminster.
 SCRAPS.—May 22, Elephant and Castle; 29, Grand, Waltham Green.
 SCRAP-BOOK, THE.—May 22, King's, Dundee.
 SEE YOU LATER.—May 22, Palace, Walthamstow.
 SHIP AHO!.—May 22, Coliseum, Kettering; 29, Grand, Halifax.
 SKY-HIGH.—May 22, Grand, Walsley.
 SNAPSHOTS.—May 22, Grand, Birmingham.
 SPANGLES.—May 22, Hip., Brighton.
 SPIES.—May 22, Grand, London.
 SPLINTERS OF 1922.—May 22, Empire, South Shields; 29, Empire, West Hartlepool.
 SPLINTERS OF 1922.—May 22, T.R., Torquay.
 TALK TO YOURSELF.—May 29, Hip., Keighley.
 TANGLES.—May 22, Hippo., Mexborough; 29, Empire, Dewsbury.
 THREE YOU ARE THEN.—May 22, Palace, Carlisle; 29, Pall, Blackburn.
 TIT-BITS.—May 22, Emp., Penzance.
 TRIP TO PARIS.—May 22, Grand, Gravesend.
 TWIDDLEY BITS.—May 22, Doncaster.
 WHAT A LAD.—May 22, Palace, Chester-le-Street.
 WHAT A NIGHT.—May 22, Col., Glasgow; 29, Hulme Hip., Manchester.
 WHAT NEXT.—May 22, Emp., Penzance.
 ZIG-ZAG.—May 22, Palace, Reading.
 1922.—May 22, Empire, Cardiff.

THE "COVENTRY CHAIN"

This amateur society scored a decided success with their production of "The Pirates of Penzance," which concluded a series of five performances. Mr. V. H. McGowan combined the duties of conductor and stage manager; Mr. H. E. Smart used his commanding stage presence and powerful bass voice to good purpose as the Pirate King; Mr. H. Butler as the Major General revealed a true Gilbertian insight; Mr. P. Deacon as Frederick proved to be a pleasing tenor; Mr. R. G. Pickles was an efficient Sergeant of Police, and Miss Doris Britain, although young in years, displayed considerable ability as Mabel. Mrs. E. H. McGowan sang and played admirably as Ruth. The work of the chorus was noteworthy not only for well-balanced singing, but also for life and movement. The scenery was adequate and well-designed, and some pleasing lighting effects were produced under the direction of Mr. T. Taylor, who used a dimming device of his own design. Mr. J. B. Gardner was responsible for the costumes, and the orchestra, although small in numbers, was efficient in quality.

Bath Children Complimented.

A pleasing feature of the performance of "A Midsummer Night's Dream" by Mr. Charles Doran's Shakespearean Company at the Theatre Royal, recently, was the appearance of a number of the children belonging to the Bath Citizen House Players, who assisted in the fairy scenes. Mr. Doran at the close thanked the little players, and paid them the happy compliment that he had never seen children anywhere do better.

THE HORNSEY PLAYERS.

This North London company of amateurs gave their last performance of the season at St. Mary's Parish Hall, Hornsey, recently, and as a novelty presented four one-act plays, a rather hazardous experiment, which, however, proved quite as successful as could have been anticipated considering that the continuity of interest is not maintained as in the case of the three-act play. The programme opened with Pinner's farce, "Playgoers," in which Mr. Franklin Youngman as the Master and Miss Doris Bass as the Mistress did well, and had excellent support from Mr. Alan Simon and the Misses Florence Butt, Muriel Butt, Muriel Lett, Adelaide Luccock, Bessie Butt and Marjorie Lecker as the servants. The third which should come at the end of "The Ghost of Jerry Bundler," by W. W. Jacobs and Charles Rock, was rather bungled, but good work was done by Messrs. Frank Bvelyn, Douglas James, Franklin Youngman, Alan Simon, Fredrick Jeffries, Gerard Middlethigh and Geoffrey Paul.

In G. Bernard Shaw's comedy, "The Dark Lady of the Sonnets," Mr. Gerard Middlethigh gave an amusing portrayal of the conceited Shakespeare of the author's vivid imagination, while Miss Adelaide Luccock deserves every credit for her representation of Queen Elizabeth, and Miss Bessie Butt was a spirited Dark Lady. Gouverneur Morris's rather gruesome play, "Judge Pepper," was effectively presented. Mr. Gerard Middlethigh again being seen to considerable advantage in the name part; quite satisfactory, too, were the William Ravelon of Mr. Franklin Youngman, the Nora of Miss Bessie Butt, and the Rex Ingham of Mr. Geoffrey Paul.

BIRTHDAYS OF THE WEEK.

Happy Returns to—
 Sir Arthur Pinner—Wednesday, May 24.
 Joe O'Gorman—Wednesday, May 24.
 George Miller—Thursday, May 24.
 Mabel Lait—Thursday, May 25.
 Edward Cranston—Thursday, May 25.
 J. V. Bryant—Friday, May 26.
 Edith Cole—Saturday, May 27.
 J. W. Cragg—Saturday, May 27.
 Bruce Green—Saturday, May 27.
 Maude Murray—Saturday, May 27.
 Shirley Kellogg—Saturday, May 27.
 Arnold Bennett—Saturday, May 27.
 Lottie Venn—Sunday, May 28.
 H. T. Brickwell—Sunday, May 28.
 Kittee Rayburn—Monday, May 29.
 Will Evans—Monday, May 29.
 Ernest E. Norris—Tuesday, May 30.
 Courtice Pounds—Tuesday, May 30.
 Maurice Raymond—Tuesday, May 30.

NORTH LONDON DRAMATIC CLUB.

A performance of the successful play, "Lord Richard in the Pantry"—the first by amateurs—was given by the above club at the Cripplegate Theatre some days ago. Mr. Stanley Leverton was responsible for a consistently natural and humorous performance in the character of Lord Richard Sandridge, and received admirable support from Miss Vera Gooding as Sylvia Gayford, and from Miss Ada King as Evelyn Lovejoy. Miss Nellie Craig as the cook caused roars of laughter by her clever interpretation of this character, and Miss Dora Craig was a conspicuous success as Gladys. Mr. Godfrey Drayton did well as Carter, and Captain Bannister found an admirable exponent in Harry Lanaster. Mr. A. Douglas Hale created a favourable impression as Sir Charles Bundelman, and Montague Hazell and Percy Horne were well cast as Thompson and Inspector Brown respectively. Miss May Traver as Lady Elliott, Miss Dulcie Simmons as Lady Morenest, Miss Mona Bishop as Bryan, and Miss Maude Rose as Rose all helped in the success of the performance.

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COLISEUM SYNDICATE, L.M., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACE, L.M., WOOD GREEN EMPIRE THEATRE OF VARIETIES, L.M., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, L.M., LEICESTER PALACE THEATRE, L.M., CHISWICK EMPIRE THEATRE OF VARIETIES, L.M., CHATHAM EMPIRE THEATRE OF VARIETIES, L.M., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, L.M.

Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.

ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.

Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

CALLS FOR MAY 29, 1922.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—

Ruth St. Denis, Augustus York, George Mozart, Will Fyffe, Page's Dolls, Misquette and Maxly, Peggy and Marie Chisholm, Wyn and Ivy, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY.

(London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—

Martya and Florence, Charles Falls, Kharum, Gealks and Gealks, Bruce Green, Ethel Maclelland, Rolf Slater, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—

Company as booked.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Company as booked.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

George Calver, Bel-Air Trio, Jack and Evelyn, Sandy Powell, Victoria Carmen, Winifred O'Connor, Denise and Jan, Bioscope.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—

Mark Coney, The Olloms, O'Gorman Brothers, Lume and Shaw, Frank and Vesta, Macford's Clock, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10.0 a.m. for:—

Benedetti Brothers, Peggy O'Neill and Co., Margaret Cooper, Julian Rose, Isobel Elsom and Co., Mullaney Brothers, Chris Richards, Kenna Brothers, Malvina, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION. No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours.

Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any S. Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

GENERAL ADMINISTRATIVE OFFICES—

25, CHARING CROSS ROAD, W.C.

Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, May 29, 1922.

LONDON PAVILION.

Harry Lauder and Company.

OXFORD.

Rehearsal at 12.15.

Florrie Forde. Jock McKay.

Dusty Rhodes. Dale and Williams.

Billy and Doris Harley. C. W. Woltard.

Mavis Evans.

CHELSEA PALACE.

Rehearsal at 12.

Frank Laurance presents

"An Irish Maid."

SOUTH LONDON.

Rehearsal at 12.

J. Cummings presents

"See You Later."

BRIXTON EMPRESS.

Rehearsal at 12

Fred Barnes. The Act Beautiful.

Jenkins Bros. Jose de Moraes.

Rene Dawes. Rosie Reys.

Rocco and La Maresky.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS. MISS DAISY JAMES.

Everybody's Favourite.

FAYRE FOUR, THE SISTERS.

Tina, Inga, Lilla and Sylvia, World's

Greatest English Concerina Quartette.

This week East Ham.

P.A., Speenham-road, Stockwell, London.

PATTI LOFTUS.

Perm. address, City Varieties, Leeds.

MR. BRANSEY WILLIAMS.

This, Lyceum, Sheffield.

Next, Prince's, Manchester.

Business Manager, Ernest Edeiston.

T. E. DUNVILLE.

London always.

Gulliver's Travels, 4 trips nightly.

Letters, c/o The Era.

Sole Agent, Mr. Walter Bentley.

New Songs.

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FELDMANISM

Telephone: Gerr. 4,447.
5,153.

125, 127, 129, SHAFTESBURY AVENUE, W.C.2.

Telegrams: "Humfriv, London."

FOOTLIGHT FLASHES.

"All in One."
Produced at the Olympia, Liverpool, on Monday night, the above-named revue quite lived up to its title of "a new style entertainment presenting your favourite variety stars in revue." Foster and Murray present, and Jack Haskell stages this original production. The musical foundation is Feldmanism, and the star cast show to decided advantage in:

"Keep Smiling" The Company
"Spanish Lou" Irene Shamrock,
Bobby Howes, and Chorus.
"Old-Time Melodies" Cecily Eldon,
Peter McSweeney, Irene Shamrock,
and Bobby Howes
"Cricket" ("Bow the Ball to Me")
Irene Shamrock and full chorus.
"The Sheik" Peter McSweeney,
Cecily Eldon and chorus.
"Leave Us With a Smile"
The Company.

Altogether, a refreshing entertainment.

Still Flowing In.

Concert party compliments continue to flow in to Feldman Building. The excellence of the 1922 numbers has struck concert party performers "all of a heap," as the saying goes, and made them all very happy in anticipation of a record season. They will not be disappointed.

Albert and Chapman are never behind.
They sing "Sit by the Window" (and pull down the blind).



MARIE O'DONOVAN.

Miss O'Donovan made a speciality of Feldman numbers in pantomime last season, two of which, "Best Little World" and "Going Home," proved exceptionally popular. Both these numbers, along with others from the House of Hits, are in her repertoire to-day, and they receive that light, bright, and altogether dainty treatment that secures for Miss O'Donovan the generous applause she so thoroughly deserves.

Surpassed!

"If your 1922 numbers had only equalled your previous publications," writes Alf. Clayton, "I should have been perfectly satisfied, but your new numbers surpass your previous best, and I am, therefore, more than satisfied." Many thanks, Mr. Clayton.

Julot and Pierrot, in "Crooning" are great.
That's what their satisfied patrons all state.

Daisy Wood's New Song.

The new number, "Sit By The Window" (and pull down the blind), by Eric Valentine and Joe Gilbert, has been taken up by Daisy Wood, who expresses her entire satisfaction with the song. Miss Wood says it is made to her measure!

Those Four Girls work "I've Got a Notion,"
And score in music and in motion.

The Proof of the Pudding.

From Billy C. Bayne we learn that he has "proved" the Feldman quality in "Best Little World" and other light comedy hits, and now desires to go well out on our 1922 material. That also he will find O.K.

Belle Sylvia sings and scores well, too.
In "Drifting" (down the stream to you).

FELDMAN'S

Fascinating

Oriental Song Fox-Trot

THE SHEIK OF ARABY

SUNG WITH

ELECTRICAL SUCCESS BY

FLORENCE SMITHSON.

B. FELDMAN & CO.

(SOLE AGENTS FOR WATERSON, BERLIN & SNYDER CO.)

FOOTLIGHT FLASHES.

The Backbone!

The producer of "Les Miserables" concert party is Percy Hancock, and the opinion he expresses in regard to Feldman songs is another compliment which we appreciate very much. Mr. Hancock writes: "We have always found your songs the backbone of the show."

O'Gorman Brothers, bright and breezy,
To score with "Wimmin" find it easy.

After Careful Study.

The breezy, versatile comedian, Bert Castle, always makes careful selection of his songs. He has been looking through his list, and says that "after careful study" he has found the goods in "Marry in Blue" and "Keep Smiling."

"I've Had a Good Time With the Girls," it is plain,
Has an excellent singer in Kenneth MacLaine.

Coliseum Compliments.

We understand that the Minstrels of 1922, who worked the London Coliseum last week, received many compliments following their artistic featuring of "Smilin' Through" and "I've Got the Blues for My Kentucky Home."

Mona Vivian sings the bright "Bimint Bay,"
And carries the crowd with her all of the way.



KITTY EVELYN.

An enthusiastic Feldmanist, Miss Evelyn is always handling the music that matters in the style which denotes the true artist. An attractive personality, combined with a tuneful well-controlled voice, makes this merry performer a popular figure everywhere. In Fred Collins' "Keep Guessing" revue she is a conspicuous figure, and her handling of the successful "Moonlight" song is excellent.

A Great Ballad.

You will find most ballad vocalists who value their reputation singing "That's How I Believe in You" this season. It is a delightful number, and readers of this page will recall recent notices of front rank artists handling this ballad. Reports from Burnley tell us that Clifford Harcourt has been scoring heavily there with "That's How I Believe in You," and Rosalie Martell, at the Hippodrome, Maidenhead, has also been successful in the same song and the ubiquitous "Mammy's Arms."

You'll find an item quite beguiling,
When Jay Girls feature "Keep on Smiling."

Very Happy.

Renda Rudd says she is very happy in her Feldman repertoire, which includes "Kill 'Em with Kindness," "You've Got to be Cute as Well as Beautiful," "Going Home," "Ain't We Got Fun?" and "Ma." Miss Rudd writes from the Pier Pavilion, Hastings, where she is featuring these numbers to delighted audiences.

When Betty Gordon sings "Dream Rose"
All "hands" are busy at the close.

"Ticked to Death."

Eva Malpass and Norman Crawley have just joined the cast of the above-named show, and they tell us that they are just tickled to death to work "We'll Build a Cute Little Love Nest." Their audiences will also be tickled to death. That we know for a certainty, knowing the ability of these two well-known performers.

The Bartleys sure handle with splendid effect,
A capital bunch of the Feldman select!

The Well of Feldmanism Never Runs Dry.